FILTERS | PLUG-INS | IMAGE MANIPULATION | PHOTOSHOP ELEMENTS

Free CD inside

Photoshop creative

The magazine for Adobe® Photoshop® inspiration and advice

Inside

Professional editing
Expert advice for taking your image editing to new levels

Photo effects
Create montages and give them a cyanotype look

Dynamic brushes
Learn how these powerful tools can paint for you!

Get the most from Adobe Bridge

Essential information for importing and organising your photos

Paint like Turner

Merge oil and watercolour effects to produce a stunning image

12-page masterclass

Restore old photos

- Add stylish colour tints to B&W images
- Vital tips for scanning negatives
- Fix stains, rips and discolouration

48 pages of creative tutorials inside

Free CD-ROM!

- Designer fonts worth over £60!
- 400+ Creative brushes
- 100+ Custom shapes
- 71 High-res photos

and much more

eMag

Welcome

A glimpse of what's in store this issue…

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.

Despite there being a huge and attractive range of photo albums, for most of us the preferred storage method for old photos is a shoebox. Maybe a carrier bag. Possibly a drawer – but certainly not a nice robust album.

It seems weird to talk about the best way to store photos in this digital age, because now it's just a matter of burning a CD to ensure the long life of your precious snaps. But there's no reason why your other photos should be condemned to a life spent festering away in some dank part of your house.

Our feature this issue shows how to scan old photos and then use Photoshop to spruce them up as good as new. We show how to fix common problems and ensure that the images will survive for many generations to come. Turn to page 16 to find out more. Our retouching tutorial this issue can also be used to add new life to old photos. On page 52 we reveal how to colour a black-and-white photo. Although a highly stylised effect, the trick is to keep a strong sense of realism, which is exactly what we show you how to do.

Digital artists also have plenty to get stuck into, including the second part of our Digital Painting from Scratch tutorial plus a look at how to re-create one of Turner's best-loved paintings. We also show how to achieve the paint by numbers effect seen on issue 11's cover.

Until next time…

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

contents

Complete list
What's in this issue…

04 Contributors
Get to know a bit about the writers working on the magazine

08 Creative forum
Share your thoughts, work and grimaces with others

10 Creative hub
The latest roundup of news and services for creative sorts

13 Interview: Julieanne Kost
Learn about this Photoshop guru

14 Reader's profile
See what one of your fellow readers gets up to in Photoshop

16 Feature: Restore old photos
Discover how to scan and then fix common problems with old snaps

25 Tutorial intro
All the learning lined up this issue

74 Advice centre
Common Photoshop problems foiled and avoided

80 Next month
Get a taste of what content we have in store for you next issue

81 Creative reviews
The best third-party products to extend your version of Photoshop

88 On the CD
Discover what content we've crammed in on this issue's free CD

90 Subscribe
Subscribe to *Photoshop Creative* today and save up to 40%

94 Exhibit
Entered a Readers' Challenge? See if your work is in print

98 Readers' challenge
A fresh batch of photos for you to get creative with

16
Restore your old photos
Scan in your old photos and then make them as good as new in Photoshop

10

74

81

Creative hub
The latest creative news

Find out more about the best new services and products of interest to Photoshop users

Advice centre
Your questions answered

Don't suffer in silence if you have a Photoshop problem. Write in to our Advice centre for the solution

Creative reviews
Spend some money…

The best third-party products to extend your Photoshop creativity, whatever your budget is

tutorials

Creative tutorials
Make great art today

26 Paint like Turner
Turn some photos into a beautiful Turner-esque digital painting

32 Create a cyanotype
Learn how to apply this dramatic effect to your photo compositions

38 Playing with fire
Fuel the creative flames with this guide to producing realistic fire effects

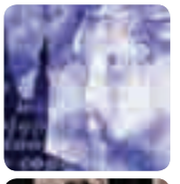
44 Paint by numbers
Liked issue 11's cover? Now you can see how we created it

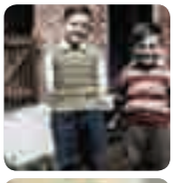
52 Colour B&W photos
Add stylish colour tints to your old black-and-white photos

58 Paint from scratch pt2
See how the dynamic brushes can help you paint realistic trees

66 Design a certificate
Reward someone you love by presenting them with a lovely certificate

72 ArtStudioPro plug-in
Try your hand at creating digital art using this intuitive plug-in





Technical tutorials
Understand your software

36 Focus on: Preferences
Get Photoshop working as you want by visiting the Preferences

48 Big Technique: Adobe Bridge
Import, organise and locate your images using the features in Adobe Bridge

56 Focus on: Extrude filter
Create eye-popping images packed with 3D appeal with this filter

64 Focus on: Printing options
Get to grips with the printing options and ensure you never waste paper again!

On the CD
More free resources

From photos to brushes, to fonts to textures, there's a great collection of resources for you on the disc

Exhibit
Reader showcase

This is the part where we present the best entries to previous Readers' Challenges. Is yours here?

Creative Forum

Send us your thoughts on the magazine or the Photoshop world in general, and see if other readers agree with you

Driven creativity

Hi there, I've just been reading your magazine. I saw you had a readers' pictures section, so thought I would send you in one of my images.

I run a business selling VW art in the form of canvas and prints, and recently have been making blocks. I've just finished working on an image (see below) and thought I would send it in. When I'm not travelling the country trying to sell my work at VW shows, I sell at Camden Market. That's where I got the inspiration for this picture.

Steve has produced some striking VW-inspired images, such as this one

I thought that pictures of London would be popular at Camden, but it appears that more people are interested in buying pictures of VW camper vans, so I thought I would do a mixture of the two. The end result is a Tube VW.

I appreciate you must have thousands of emails, but it would be cool to see the images in your magazine.

Steve Moss

Hello Steve, thanks for sending in your VW tube train. You've done an excellent job of making the impossible seem realistic.

If any other readers out there are fans of VWs, make sure that you pay a visit to Steve's website, which you'll find at **www.splitscreeninnovations.com**.

Did you enjoy the chalk effect tutorial in issue 13? If so, let us see the results!

Now you're chalking

I would just like to thank you for the excellent tutorial 'Create beautiful chalk images' in issue 13. I have included my modest attempt at producing a drawing of my 18-month-old grandson.

I would, though, like to make a suggestion for future tutorials. Would it be possible to take some time within the tutorial to explain the 'Why' rather than just concentrating on the 'How'. If I can give an example: in section 6 of the tutorial, I quote: 'Now we need to completely hide this layer mask'. Later in the article in section 13, the 'Brush Dynamics palette' is touched on. A couple of words to explain 'Why we are doing this' would, for me at least, make all the difference.

I appreciate that my understanding of Photoshop is probably very limited when compared to a lot of your readers, and I accept that more experienced readers may not need that level of explanation, but I don't believe I am on my own in feeling that more explanation should be given, even if, because of the limitations in the size of the magazine, that explanation is in a separate file on the CD.

Please keep up the excellent work.

Geoff

You've done an great job of transforming your grandson's photo, Geoff.

We understand your point about including explanations for why things are done, but it's impossible to cater for every level of user. We will explain new or complicated concepts, but if we explained absolutely everything, there'd only be room for about three tutorials in the magazine! If there's a concept that you'd like to know more about, the best bet is to send us an email and we'll get an explanation to you.

View from the forum

User: Rickybob
Post: Photos
I've got lots of resource photos to clear out. If you want them, let me know.

User: Simon
Post: Issue 1
I've just got off the phone with the Back Issues department and apparently there's one copy left of issue one. Just thought I'd let people know.

User: Fiona
Post: Fontastic
The newest *PC* just arrived and I can see the fonts now – much better. Larger, clearer and far more readable. Hoorah!

Be on our disc!

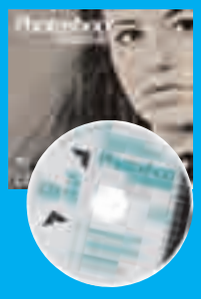
Share your creations with other readers

One of the great things about Photoshop is the community that accompanies it. This comes in many forms: most notably in people sharing resources they've created in Photoshop. We're talking brushes, actions, custom shapes, photos – pretty much anything that will help with creating something special in the program.

Each issue we scour the web to find the best providers of such content, and then include it on the magazine's disc. But then we got thinking. Maybe some of you have resources you'd like to share with others. Or maybe you like the idea, but aren't too sure of how to do it.

Next issue we'll take a look at the kind of resources you can create in Photoshop and also show you how it's done. This will kick off a new section on our disc where readers share their resources. It's a great way of getting noticed, plus it's just a nice thing to do.

We'll have a section on the forum for people to post their details, and you can also email us at the usual address.



Become part of a sharing community, and find out next month how to contribute to the cover CD

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

eMag

Creative hub

The latest news stories for the Photoshop community

What's hot this month

PHOTOSHOP AND WEB DESIGN

Web designers who use Photoshop will love a new book by Corrie Haffly. *The Photoshop Anthology* has 101 'How do I?' answers for Photoshop web design. More at **www.sitepoint.com** or buy it for £25.19 from **www.holbornbooks.co.uk**.

GET STARTED WITH ILLUSTRATOR

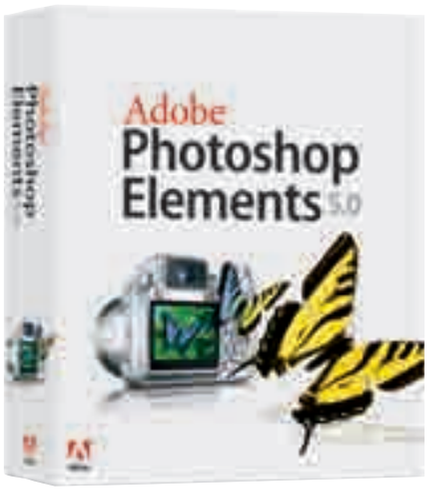
The folks behind NAPP have launched a newsletter dedicated to Illustrator. *Adobe Illustrator Techniques* has loads of tutorials for keen artists and is published eight times a year. More at **www.illustratortechniques.com**.

NEW FONTS

Ray Larabie has a knack for creating excellent fonts, and you can keep up to date with his latest one at **www.typodermic.com/new.html**. You'll also find some of his fonts on this issue's CD, which would normally sell for £60.

TOP STORY

NEW PRODUCT



Photoshop Elements 5 is here!

Exciting new sharing and creative capabilities feature in Adobe's latest release

Photoshop Elements is about to get even better with the release of version 5.0 for Windows this autumn. The exciting range of new additions is sure to impress Elements users, with plenty of tools for digital projects and photo editing. One of the most helpful new additions is the Adjust Color Curves tool, giving Elements users even more control over colour.

The sharing emphasis of Photoshop Elements 5.0 is now even stronger, with recent developments in the program such as the ability to mark out locations where your photos were taken on an online map. Commenting on the exciting advances, John Loiacono, senior vice president of Creative Solutions Business Unit at Adobe, said: "The rise of portable media devices and the popularity of social networking sites means photos and videos will be captured and shared more than ever this holiday season."

The list of fun features doesn't end here, as users will also enjoy a Flip Book option. This fun addition is perfect for creating entertaining stop-motionesque projects from your still photography. And at the more serious end of the new tools, the program will also include a camera lens distortion function, and a very intuitive Convert to Black and White function. This makes creatinf stunning monochrome shots a breeze.

Enhanced organisational functions, such as automatically grouping similar images from the same photoshoot, will make many digital photographers' lives easier. Creating customisable layouts of galleries and virtual scrapbooks that you can drag and drop images into will be ideal ways of presenting great-looking creative photographic projects.

Elements 5.0 is currently only available for Windows, but you can expect a Mac version soon. Adobe has also released of Premiere Elements 3.0, which is available separately or bundled with Elements. Buy your copy for £69.32 from **www.adobe.co.uk**.

The Adjust Color Curves feature in Elements 5 is a welcome addition

You will be able to present your photographic projects in a variety of imaginative and exciting ways

If you want to convert an image to black and white, it's as easy as pie in Elements 5

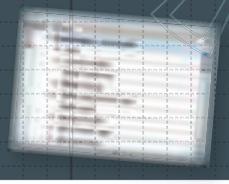
TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

Adobe Photoshop A-Z

A special series working through the best features of Photoshop

A IS FOR ACTIONS

If you regularly perform a task, Photoshop's actions will be your new best friend. Actions allow you to record tasks. Once recorded and saved, they can then be applied to files. Just one push of the Play button will activate the action and your task will be handled automatically. You control actions in the Actions palette. From here you can store and organise actions, as well as record new ones. If you have Photoshop CS and above, you can also turn actions into 'droplets'. These are small icons that you drop a file onto and then just wait for the command to be carried out.



Be trained by the best

Deke McClelland unveils his first title on the Lynda.com video training site

Lynda.com, the popular video training site, has announced Deke McClelland as the latest addition to its list of Online Training Library authors. Deke McClelland is best known as an expert in Adobe Photoshop, Illustrator and InDesign, and has produced over 100 books and training videos on the subjects. CEO

Create something different at Lynda.com

of lynda.com, Lynda Weinman, said: "We're honoured that Deke has joined our esteemed team of authors. He's a one-of-a-kind talent who makes you want to learn more." Deke's training title is called *Photoshop CS2 Actions and Automation*. You can view his tutorials by subscribing to the site, which will give you access to thousands of other authors' training videos as well. The title is also available on a DVD in which Deke offers expert guidance on building efficient actions and how automation functions can improve the way you work in Photoshop. The training DVD has a running time of nearly 19 hours and costs $149.95, or monthly subscription to lynda.com costs $25 per month. Visit the site at **www.lynda.com** for more information, to purchase the training title or access free online samples.

FREE BRUSHES

A brush with greatness

GetBrushes.com presents you with the most impressive free Photoshop brushes around

Searching the Internet for attractive free brushes can be time-consuming. Now GetBrushes does the hard work for you, featuring the most impressive free brush sets available to download, as well as news and links to tutorials and art communities. The site aims to be 'a place where you can meet, and present your own Photoshop brushes and other stocks to the world', and categorises brushes by style or artist, making it easy to find exactly what you're looking for.

GetBrushes is easy to navigate, with over 150 brushes in categories such as Grunge, Tech and Abstract. There's even a section for featured Photoshop brushes where some of the most unusual and impressive sets are singled out, and all brush sets are given an Editor's rating so you can download the best. Check them out at **www.getbrushes.com**.

GetBrushes.com brings you free brushes and a whole lot more

EXPOSURE

Get your work seen

DIGITAL ART
http://digitalart.org

With over 14,000 members, the Digital Art site is a great place to share your creations and spend a fair whack of time looking at other peoples'. There is a wide and wonderful mixture of styles here, from fantasy and cartoons through to photo manipulation.

FLICKR PHOTOSHOP TENNIS
www.flickr.com/groups/pstennis

You may be aware of the Flickr site as a place where people share their photos (for free), but you may not realise that it has a Photoshop tennis area as well. Visit here and join in the fun. Simply download the chosen tennis image and challenge yourself against other users.

Updates...

THIS MONTH IN SHORT

New additions to the world of Photoshop

Mask Pro 4

onOneSoftware has released Mask Pro 4 – an update to the popular Mask Pro 3. This plug-in uses colour as a way of creating masks, even on the trickiest of images. Version 4 has a flurry of new features including improved navigator windows for different views. Mask Pro 4 costs $159.95 from **www.ononesoftware.com**.

New custom shapes

The ever-prolific Andrew Buckle at Graphicxtras.com has recently added Custom Shapes Pack 21 to his collection. This consists of 770 frames and edges that can be used in personal or commercial projects, and they can't be found in any other shape or collection set. More at **www.graphicxtras.com**.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

At a loose end? Here are the must-see events coming your way

5 SEP-DEC 8 **PROJECT: PHOTOSHOP LIGHTROOM**
A 25-date tour touting the virtues of Lightroom to schools across the US. If you want to find out venue details, pop along to the website at **http://projectphotoshoplightroom.com**.

NOV 6-10 **PHOTOSHOP TRAINING CAMPS**
Jack Davis is a renowned author and you can benefit from his one-day seminars teaching the most impressive Photoshop techniques. Visit **www.software-cinema.com** for dates across the US and Canada.

OCT 26-NOV 5 **DIGITAL DAYS**
This touring event focuses on taking exceptional digital pictures. Split into two-day workshops, the first is on Photoshop Elements and the second uses Photoshop CS2. See **www.digitaldaysphoto.com**.

Two of the best… CANVAS PRINTING SERVICES

PhotoArtistry
www.photoartistry.co.uk

We've featured the PhotoArtistry website a few times in this magazine, but it really is an outstanding place to go for getting your photos and images printed onto high quality canvas. You choose the size you want, decide if you want it to be framed, and then sit back and let them do all the hard work.

Print2canvas
www.print2canvas.co.uk

Another quality website that will take your treasured photos and turn them into a wonderful canvas. The site promises to turn any photograph into a large-scale canvas print which is ready to hang in your home or office. The company is also planning to branch out into bespoke wallpaper, so keep checking the site!

SOFTWARE

Advancements in Lightroom

See the light by downloading the latest update of Adobe's photography software

Lightroom Beta 4 is now complete and available to download from the Adobe Labs site for both Mac and Windows platforms. Lightroom allows you to import, choose, enhance and showcase large numbers of digital images easily.

Exciting features in Beta 4 include the ability to rename and convert files to DNG after importing them into the Lightroom library, more versatile tone and colour edit controls such as the ability to make tone curve adjustments on the image, precision white balance selection tool and filter and search presets to help find photos easily.

The overall look of Lightroom has also improved, featuring a streamlined and customisable user interface. The Adobe Labs site even features a Photoshop Lightroom Gallery where you can chat to others and upload and share images using the slideshow functionality.

As the Mac version was the first to be ready for release, it's slightly ahead of the Windows one. However, Windows users can now access a greater number of features that were unavailable to them in Beta 3. Adobe also assures that the final versions will contain the same features on both platforms.

Feedback on the beta is welcomed before it expires in late February 2007 to help Adobe develop the product even further. Visit **http://labs.adobe.com/technologies/lightroom** for more info and to download the beta for either Mac or Windows.

Adobe reveals exciting new features in Lightroom Beta 4

ONLINE COMPETITION

Photo finish

Competition is hot, but StockVault calls for more entries in The Best Stock Photo of 2006 contest

If you have a flair for photography then check out StockVault, the free stock photography site. It's currently running a competition to find the best stock photo from this year.

The competition already seems to be hotting up, from the entries that have been submitted on the site. There are no boundaries of age, level of photographic skill or location – all that's needed is a great-looking shot. The number of photos you submit is also unlimited, so you don't have to select one from your image collection. The only guidelines the site gives is that all images must be a minimum of 1600 x 1200 pixels and JPEGs less than 2MB. The submission deadline is 10 December 2006.

You have until 10 December this year to submit your entries

The competition winner will be announced a week later on 17 December and will receive a whopping $1,000. You've got nothing to lose, so visit **www.stockvault.net** and enter your fantastic photo today!

The team's wish list

Pure material delight…

LIGHT STROKES OPTIPAINT

This ingenious device allows you to use real paintbrushes to make marks in your painting software (such as Photoshop). And if you don't want to use brushes, you can use fingers, hands or other light objects.

WE WANT IT BECAUSE…

With this beauty, you can make the same brush strokes as you would on paper and really bring a painterly effect to a digital workflow. Unfortunately it only works on PCs at the moment and is only available to the US, but visit **www.optipaint.com** to find out more. Oh, and it costs $2,495. But you can use real brushes!

All images courtesy of Julieanne Kost

THE STORY BEHIND...

Julieanne Kost

Julieanne Kost has inspired many to develop their creative thinking through her innovative books, lectures and educational videos. We asked her to share a few of her photography and Photoshop secrets

Julieanne's tips for using Photoshop to enhance images

- Start with a RAW camera file if possible. There's so much more flexibility.
- Fix dynamic range. Use Levels to make sure full range is being utilised, making other corrections easier.
- Perform colour correction. Colour can be applied in varying amounts to convey a mood.
- When possible work in layers for more flexibility.
- Think about what you want to achieve before editing. A simple colour correction is easy, but for more complicated retouching, plan it out.

Julieanne Kost is a Photoshop Hall of Fame member and one third of the Adobe Evangelists, educating graphic designers, photographers and fine artists. In her book *Window Seat* Julieanne shares her spectacular images, taken from the windows of planes, explores her own creativity and encourages others to do so also. As well as writing books she is so passionate about the subject that she lectures worldwide. At the time of this interview she was in the middle of a 14-city tour! As Julieanne is a specialist in the field of photography and Photoshop, we could think of no better Photoshop expert to feature this month…

What drew you to using Photoshop?

The massive potential was clear even in early versions. Over time, the speed and flexibility increased. Layers were the most important addition to Photoshop, meaning you could experiment with ideas without altering other data. The History palette also increased flexibility.

What made you want to teach and share your knowledge of photography and creativity with others?

The ability to translate what Photoshop is doing behind the scenes into something people can understand is an art form itself. It's rewarding to see what people create having seen my presentations. I'm not the most technical person, but I can serve as the liaison between the engineering team and end users, explaining technical concepts simply.

What is your favourite or most commonly used tool in Photoshop?

The Undo command is vital in the creative process. The Clone tool is certainly big, likewise the Healing brush. My Wacom tablet always travels with me, and my Wacom Cintique is amazing.

Do you use any specialist photographic equipment to capture your shots?

For the book, I often used a black sweatshirt to reduce reflections from the window, but you don't want to be doing anything suspicious on a plane these days. For digital illustrations, I use a flatbed scanner often, placing things directly on it to allow for high-res scans.

Window Seat was a highly original idea for a book. Do you have any other exciting projects planned?

I love neon signs, and am fascinated by the way things decay. Rust and erosion are interesting as they take a while. I always have a few personal projects on the back burner, not knowing which will grow into a full body of work. I'll probably focus on digital illustrations for a while.

Anxiety *experiments with composition and montage effects*

What do you enjoy photographing most?

I love textures – one aspect of *Window Seat* I liked most. You might never guess what these abstract patterns and textures on the ground were if you didn't know they were photographed from a plane. I love photographing people but it requires some invasion of personal space. I also love details, such as the handles on a door.

Which photographers and digital imaging experts inspire you most?

Ansel Adams, Jerry Uelsman, Keith Carter, Michael Kenna and John Sexton in the film world, Stephen Johnson in the digital realm, as well as Maggie Taylor, Jeff Schewee, Martin Evening, Katrin Eisman for Photoshop and digital explorations.

What is the most important step in developing your creative thinking?

The most important and also the hardest is stepping out of my comfort zone. I must explore new things, like taking a different route to work. I mention in my book how I value being a beginner at something.

Julieanne loves using textures, as can be seen in Winter Oak

WEB FIND OUT MORE ABOUT JULIEANNE'S WORK AT **WWW.ADOBEEVANGELISTS.COM**

Reader's profile

Merging photos with graphic elements is not only great fun, it also happens to be the driving force behind this issue's Reader's Profile!

Nina Ostensen-Hocevar

Nina Ostensen-Hocevar has been using Photoshop for approximately four years, after a friend dazzled her with what he had created with the program. Although she had always had an interest in art, it was only when she began using Photoshop that she started creating images herself.

We caught up with Nina to discover more about her and her work.

What is your favourite Photoshop tool?
At the moment I love brushes. I love creating my own brushes and integrating them into an image. This adds a spark to whatever I am creating. You can use them either in a very minimalist way or make a statement with them.

Do you have a favourite image-editing task?
At the moment I am very much into creating new patterns – therefore I love deconstructing shapes and merging them into these new creations of mine. I also love mixing photography and graphics.

What's your favourite piece of work?
I don't think I have a favourite. Whenever I learn and create something new and different, I always think it's much better than anything else I've done so far. I'm always upgrading my work. But if I had to pick something I'm most proud of, it would be a logo that I created for my DJ friend. People said I was crazy doing it all in Photoshop, but that's what I know best, and I did it for a real person and not just for myself.

What inspires you?
I get inspiration from simple things around me. Since I started with graphic design I am always looking for new things, whether they are from high street fashion, interior decorations or nature.

What's your most helpful Photoshop tip?
Folders are great! They help you to get organised when you have lots and lots of layers and things going on. They just make it more pleasant to work.

Is there anything you would like to try?
Lately I see a lot of Art Deco re-emerging. I would like to try and create (or maybe even re-create) some sort of Art Deco piece and make it look more modern. Very often, new emerging styles are pieces of an old form sprinkled with something new and modern – I will just try to be experimental.

To see more of Nina's work, or get in contact with her, pay a visit to her website at **www.ninocka.com**

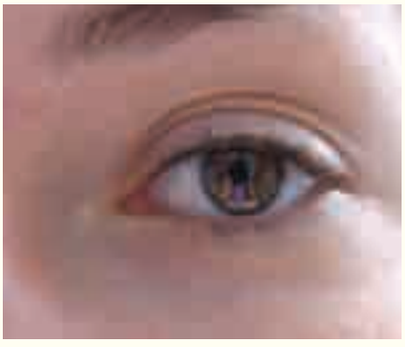
Make yourself known!

If you would like to be featured in these pages, send us an email to **pcr@imagine-publishing.co.uk** with a few lines about who you are and what sort of Photoshop work you do.

IMAGE BREAKDOWN

How Nina created her Mask-eye image

"I wanted to create a dark and magical side of an eye – an eye that is dramatic and theatrical, almost like a mask. I have decorated the eye with a new shape-composition"



01 **The eye source** First I took a picture of my sister's face with focus on one of her eyes. I created a new document and placed the picture on it. Then I used the Pen tool to crop out the eye. I copied and pasted it on a new layer.

02 **Eye work** I tidied the eye by erasing some small bits left behind, and next I adjusted the colours and contrast before trying out different filters to get a painted feel. For the background I used black to really emphasise the eye.

NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

Kim (opposite page)

"This summer I organised a small photoshoot using a colleague as a model. I took many pics, so I could choose the best for my next Photoshop task. I wanted to play with composition and colour, and have the image use as few colours as possible."

Flower Skull (above)

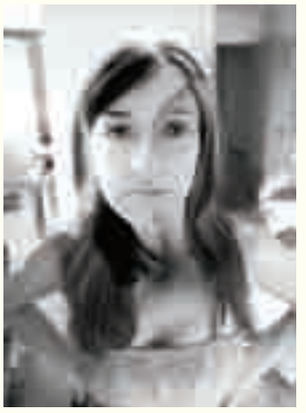
"Skulls are quite 'in' these days, but I wanted something other than just dry bones – so I decorated a skull and bones with flowers. I kept it simple because just using the flowers is enough to make a statement."

Spring and Autumn

"I wanted to show the seasons through the life of a butterfly. In winter we have a cocoon, spring is full of pastel colours, in summer the colours are stronger and in autumn everything is laid to rest with blue, brown and washed-out yellows. I did most of it in Photoshop but imported trees, leaves, etc from Illustrator."

03 Final touches

To decorate the eye I used a shape, deconstructed it, added a purple-to-black gradient and used the Bevel and Emboss layer style to make it stand out. My last task was to make a composition out of shapes to form a whole new pattern.



Two Sides

"Over recent years my sister and I have kept on hearing how much we look or do not look alike, so I wanted people to stop guessing and decide once and for all! I have put half of my face and half of her face into one."

Energise Juice

"This was to advertise healthy drinks. This is one of three flyers I made. I wanted it to look healthy and vibrant and full of energy, so chose colours that are 'fruity'. I show how the goodness fills up the brain."

FLATRON
Photoshop File Edit Image Layer Select Filter View Window Help
Curves
Channel: Magenta
OK
Reset
Load...
Save...
Auto
Options
Preview
LG

Restore your old photos

Rescue your old, damaged photographs and make them as sharp and full of life as the day they were taken…

Most of us have collections of old family photos hoarded away. And even though we try to protect them from damage, over time they can become discoloured, worn and torn.

Now there's no excuse for keeping them hidden in a box at the back of your cupboard, because they can be returned to their full glory using Photoshop's powerful restoration capabilities. But before you can begin clicking away in Photoshop, cleaning up your photos, they need to be in a digital format which is done through the magic of scanning.

When scanning old photos there are many handy techniques to get the best quality from your images. These will be revealed in our step-by-step tutorials on how to tackle the most common problems that occur with old photos. Most scanners come with software, but getting your photos on-screen and ready to repair is just as easily done using Photoshop's Import function in the File menu. Photoshop can take you all the way from scanning to the final restored image.

Software that comes with scanners normally features adjustments such as dust removal and colour restoration which generally do a good job. However, Photoshop is not only excellent when it comes to producing artistic projects, it also excels in its restoration capabilities, giving you greater control over its adjustment settings. Therefore our main focus will be on restoring your photographs using Photoshop rather than the software that comes with your scanner.

Remember that both stages of the process are equally important. There's no point in selecting the correct settings to achieve optimum scan quality and then doing a poor retouching job in Photoshop.

> "Our main focus will be on restoring photos using Photoshop rather than your scanner's software"

Selecting your scanner

The first thing to consider when buying a scanner is the type of documents you will scan most often. If you have lots of old, damaged photographs stashed away in need of restoration, it's best to choose a high quality scanner offering a better resolution. If it's old negatives and slides you want to scan, select a model with a transparent media adaptor.

Modern scanners are easy to connect to your computer. They're also becoming more slimline all the time and feature software that's straightforward to install. If you've looked at scanner specs you may have seen they feature two numbers describing their resolution, for example 1200dpi x 2400dpi. The first, smaller number refers to optical resolution, or how many colour samples are taken per inch. The second number is the enhanced resolution that can be achieved by manipulating the scanner's software. You only need focus on the first one, as it specifies the true resolution in dots per inch.

The main scanner types available are flatbed, photo, drum and slide. Drum scanners are the most expensive and best quality but are mostly used in the publishing industry. Some models are in the region of £30,000 and not ideal for home users. Flatbed scanners are made up of glass through which a bright light is shone and a moving sensor which reads the image according to the amount of reflected light.

Photo scanners did have a reputation for producing scans of unimpressive resolution, but recent models are much improved. The old photos we've used in this feature were scanned

Assessing the damage

Can a photograph be beyond repair?

Photoshop works wonders on a variety of photographic problems such as colour casts, scratches, stains, dust and large rips. After scanning your image, assess the faults on-screen then plan your renovation. If the photo is in pieces and a large section is missing, it may be irreparable. But if the missing area is part of the background and doesn't have much detail, crafty cloning techniques and a bit of imagination can help fill the gaps.

How successful you are also depends on the time you invest. You need to spend more than a few minutes piecing together an old photo torn into many pieces. If your photo has several problems, rectifying them could be time-consuming. However, in addition to repairing problems such as large creases, simple adjustments of contrast using the Levels feature can work wonders.

Photoshop retouching techniques aren't just limited to photos. This painted photo on thick board had broken into pieces, but with a little care and attention it was restored to its original state.

"Epson makes some affordable but high quality photo scanners, ideal for restoration projects"

using a photo scanner and the results were of a high quality, making this the most recommended type of scanner for damaged photos in affordability and quality. Epson makes some very affordable but high quality photo scanners which are ideal for restoration projects.

Many scanners now come with adaptors letting you scan transparent media such as slides and negatives – see the boxout on page 22 for more on these. Another feature worth looking at when choosing a scanner, especially if you plan to scan slides or negatives, is dynamic range. This is the ratio of the lightest signal a scanner can measure to the darkest signal. A higher dynamic range just means the scanner captures the areas of brightness and darkness better – and this tends to indicate that it's pricier. Some scanner models such as the Epson Perfection 4490, have a special feature called DIGITAL ICE Technology to reduce surface defects from scanned images, and are the ideal choice for repairing transparencies.

The Epson Perfection 4490 has DIGITAL ICE Technology which reduces dust and scratches on slides and negatives

Scanning fundamentals

After placing the image face down, aligned straight on the scanner bed, ensure you select the correct document type to achieve the highest quality. Even if you're restoring old black-and-white photos, it's worth setting the Document Type to Color Photo when scanning to make sure maximum detail is retained. The same applies to black-and-white slides or negatives which can later be converted into greyscale using Photoshop's Mode menu.

Resolution is the key term when it comes to scanning. It relates to the number of pixels or dots sampled from the image. Resolution is measured in dots per inch (dpi) and the higher the setting, the greater the quality of your image. A higher setting also

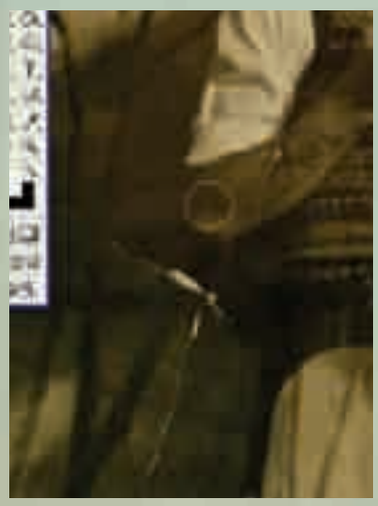
Remove dust and scratches

Give your old damaged photos a digital dusting…

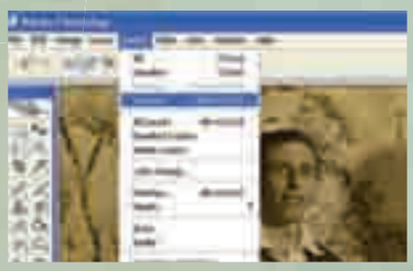
One of the most common problems that appear over time in photographs is dust and scratches. Photoshop comes equipped with the perfect tools for you to tackle this with surprisingly little effort. This black-and-white photo was scanned in at 300dpi with Color Photo selected as the Document Type to keep as much of the detail as possible. Levels were used when we first entered Photoshop to enhance the contrast of the image before moving on to clone away the dust, stains and cracks. As with any image enhancements, it's a good idea to make a copy of the image to protect it in case you make a mistake. Using our techniques you'll be able to revive your own photos and make them look as good as the day they were captured…

01 Straighten it up Open 'dust and scratches.jpg' from the disc. As you can't rotate the background layer, right-click the background layer thumbnail and hit Layer From Background. In Photoshop we straightened the photo using Free Transform to rotate it, then used the Rectangular Marquee tool to select just the inner photo area and chose Image>Crop.

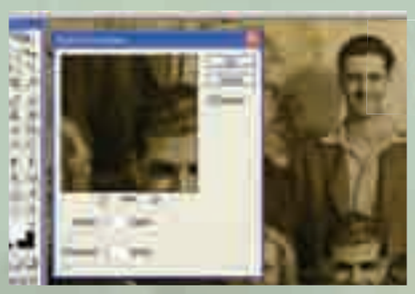
05 Take a closer look Zoom in to the image and choose the Clone tool. Click the arrow beside the Brush title in the Options bar and move the Hardness slider to its minimum setting. Reduce the opacity to 50% and check Sample All Layers. Now click the Create a New Layer icon in the Layers palette – this is where you'll do your cloning.



02 Retain the detail There are many small and large scratches on the image. You can reduce the small ones with the Dust and Scratches filter, but it can reduce the detail, making areas look slightly blurred. Therefore pick the Lasso tool, enter a Feather value of 10 and select Add to Selection in the top Options bar.

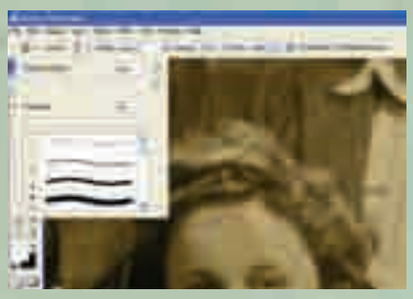


03 Select dusty background areas Now you can go around the areas that have the most detail in them. This is usually not the background, but areas such as faces. We chose to select these areas here. The feather will also soften the edge. Choose Select>Inverse in order to select the part of the photograph you will apply the filter to.

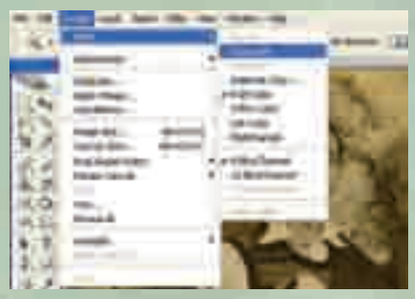


04 Adjust your filter settings In Filter>Noise>Dust and Scratches, set Amount to 100%, Radius to 2 pixels and Threshold to 1 pixel. Turn the Preview on and off to see the effect of the filter on certain areas of the image. If it's too severe increase Threshold or reduce Radius to 1. Hit OK to see your specks and scratches fade.

06 Tools to turn back time Alt/Option-click to select the source area you want to copy. Now click on the scratch or dust to paint over it with the sample you just selected. For seamless cloning try to sample regularly and from either side of a scratch or speck. Prevent it from looking too smudgy by avoiding large strokes and building up using single clicks.



07 Reduce brush size for detailed areas The Dust and Scratches filter reduces smaller defects, but larger cracks will still need removing with the Clone tool. For areas with more detail, zoom in and reduce your brush size in the Options bar, but for less detailed background areas use a larger brush. Use this method to erase all trace of scratches and specks.



08 Convert the image Choose Image>Mode>Grayscale. You will be asked if you want to discard the colour information – click OK. This will transform your cleaned up and despeckled image into black and white. When you save your photograph, if saving as a JPEG also make sure that you choose the highest quality.

Layer it up

We do recommend you save a copy of your image in case you make a mistake when cloning. However, it's also a good idea to create a new layer to carry out your cloning on so you have your original document protected. If you do this, you need to check Sample All Layers in the top Options bar when the Clone tool is selected. This is so you are using all the data.

means you'll be able to enlarge your image later. For example, if you scan an image with sides of eight inches at 100dpi, it will be made up of 800 dots. So when you set the output size and resolution, think whether you'll need to enlarge it when you print. If you're scanning damaged photos, resolution should be set no lower than 300dpi and they should be saved using the highest quality setting. When scanning old photos at such high resolution, they will be large files so make sure you have enough space to store them. If you plan to scan a large quantity of images, perhaps it's worth investing in an external hard drive to keep them all on.

It's also useful to hit Preview first to see a quick, low-res overview of your image on-screen before you commit it to scan, in case of problems – eg being placed at an angle on the scan bed.

"A highly useful filter which many people avoid because they don't understand it, is the Custom filter"

Most scanning software lets you crop the region scanned at the Preview stage using the mouse to mark out the selection area. When you hit Scan, only this segment of the screen is scanned, which saves having to crop it later in Photoshop. If you're carrying out other adjustments in the scanning software such as dust removal, the results usually don't show in the Preview window – only when the final image appears.

Filter away the flaws

Now you've created a digital copy of your old photo you can get to work on it in Photoshop. Once you take your scan into the program you can clean up the imperfections using the app's tools and filters. If the image is covered in dust specks and scratches, Photoshop has a filter perfectly suited to getting rid of them – the Dust and Scratches filter. Although it does a great job of reducing them, it also has a blurring effect that reduces detail. You should therefore use it carefully or only apply it to areas with detail that can afford to be lost.

Filters such as Unsharp Mask bring detail back and enhance images. Again, this should be applied with care to avoid over-sharpening, which can look just as bad as blurring. Another highly useful filter which many people avoid because they don't understand it is the Custom filter which also helps bring back detail and is good at fixing underexposed images. See page 23 where we use this filter after fixing a photo's colour cast to create a high-pass version of the image to overlay, adding more contrast.

Your scanner should come with software for getting images into a digital format, but these options are also in Photoshop

Whether photos have dust and scratches, colour casts or tears, Photoshop can rescue them with its filters and tools

Bring back colour and contrast

Not all Photoshop's restoration powers lie in its filter selection. Colour casts are a common curse of old photos. Colour tinges are easily removed from photos with some crafty tweaking using Curves. By selecting the image's problem colour channel in the Curves dialog window, adding a few points to the line on the graph and moving them slightly, the original vibrant colours are brought back as if by magic.

01 Time-saving scanning techniques Open 'ripped.jpg' from the disc and right/Ctrl-click the background layer thumbnail in the Layers palette. Choose Layer From Background. Select one half with the Marquee tool. Choose Layer>New>Layer via Cut, placing them on independent layers. If they are too large, scan them separately and copy and paste them both into a new larger document.

Piecing together a ripped photograph

Use our digital method of reattaching ripped photos; it's far better than using sticky tape…

Some severely damaged photographs are beyond repair. For example, if your photograph has a large chunk missing it can be difficult to make up what was there before, unless it is a fairly plain area of landscape or flat colour that you are cloning. A photograph such as the one on the left, however, is easily pieced together in Photoshop. The tear is quite a clean one and there are no sections missing, making it even more straightforward to fix. Although using the Clone tool is very simple, there are a few handy techniques to make sure you produce a seamless area where the two halves meet. For example, by checking Aligned in the Options bar the clone source moves in accordance with where your cursor is placed, creating the perfect cover-up.

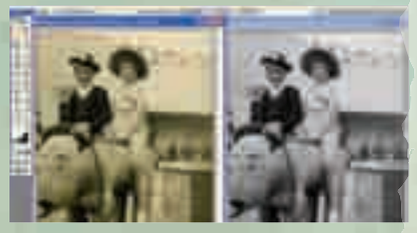
02 **Delete unwanted areas** Click on one of the layer thumbnails and pick the Magic Wand tool. Click on the white background area around the edge of the photograph and hit Delete. Repeat this for the other layer so you have two halves of the photograph on separate layers with no white around them.

03 **All in the layer order** When piecing together parts of a photo check that it displays according to the way it was ripped. Experiment with the layer order by dragging one above the other in the Layers palette to see which fits best. In this case the layer with the lower half of the photo should be higher in the Layers palette.

04 **Precise alignment** If the halves don't align, select one of the layers, choose Edit>Free Transform and rotate it. Use the Move tool and arrow keys to align the photographs precisely and then select both layers in the Layers palette by Shift-clicking. Choose Layer>Merge Layers. Create a new layer for your cloning. Move it to the top of the Layers palette.

05 **Clone on a separate layer** Zoom in and pick the Clone tool. Set Size to 45 pixels, Opacity to 50%, check Sample All Layers and Aligned. Hold Alt/Option while clicking one side of the tear. This is your sample area. Now click the tear, painting over it with the sample. Click rather than stroke to avoid smudging.

06 **Keep on cloning** Keep repeating this method of cloning for both sides of the tear and build it up until you've concealed the rip. For fairly flat areas such as the animal's fur you can use a larger brush, whereas a smaller brush is needed to clone in areas such as the edges.



07 **Scrub out the scratches** We used the same method as in the previous tutorial, using the Dust and Scratches filter and Clone tool to remove scratches and creases. Although it was tricky, the Clone tool was also used to paint over the red mark. After cropping it is up to you whether you choose Image>Mode> Grayscale or keep the original colouring.

Enhancing the details

Poor quality scans may not be because of your scanning technique, but rather the original photo. To bring back detail to blurred faces, use the Lasso tool with a Feather value of 10 to select them. Choose Filter>Sharpen>Unsharp Mask. Enter an Amount of 100%, Radius of 1 and Threshold of 1.

Photoshop's tools allow a higher level of control than those in scanning software. One useful tool to enhance old photos' faded colours is Levels. A histogram is displayed in the centre of the Levels dialog. The left slider is for shadows and the right one is for highlights. Dragging them towards the middle to meet the point where the histogram raises, enhances an image's shadow and highlight areas. The contrast can then be improved by experimenting with the middle slider.

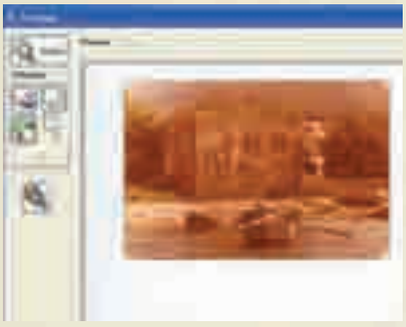
Attack of the clones

A familiar problem in old photos is creases or tears where photo collections have been moved from place to place. Don't dismiss

> "Don't dismiss old photographs as irreparable, even if they are ripped in half"

these as irreparable, even if they're ripped in half. Photoshop's Clone tool enables you to repaint over a damaged area with a nearby sample from the image, making it miraculously disappear. By doing this you're sampling the detail and colour of an area that's intact and using it to cover a damaged section. This is also handy for removing unwanted objects and even attaching pieces of a ripped photo. To use the tool, hold down Alt/Option while clicking the source point you want to sample from, then click in the problem area to paint over it with your sample.

You can customise how the Clone tool works in the Options bar. If working on a multi-layered image, checking Sample All Layers means your source is taken from all the document's layers. For your sample points to update according to where your cursor is, check Aligned.



Previewing a scan gives a speedy, low-res example of your image, then use the Marquee to crop/select the area to scan

Scanning slides and negatives

Apply the scanning and restoration techniques you've used for your old photographs to the original negative film and slides

Developments in scanning technology mean the quality of scanned slides and negatives is impressive. However, a severely scratched transparency can be challenging due to its small size. Scanners can be transformed in seconds, as attaching transparent media adaptors is very simple, but this type of model can be more expensive. Most include a holder that transparencies are inserted into and placed on the scanner bed. Some of the latest even feature automatic film loaders where film is inserted into the top of the scanner then fed into the scanner bed.

When selecting a model to scan negatives, check it has a resolution high enough to capture the right number of pixels if you want to enlarge the scanned negatives to print. A high dynamic range is also vital when scanning transparencies to capture shadows and highlights accurately. After scanning, save your scanned negatives as TIFFs. You can then apply the same restoration techniques as to photos. Adjust the resolution to give an appropriate file size in pixels, and for scans for print, multiply the print size in inches by 300 to give the size in pixels, eg for a 6 x 4-inch print you need 1800 x 1200 pixels.

Many scanners can now handle slides and negatives

You want the areas of the image you've repaired to be as unnoticeable as possible, so a softer, more realistic effect is essential. This is easy by making sure your brush size is suitable and the brush's hardness is on a minimum setting. A delicate effect can also be created by reducing the opacity in the Options bar. Once you've finished your cloning and adjustments, it's also important to save the document on a high quality setting or all your hard work will be wasted.

Make use of the History feature

When retouching old photos you'll carry out many enhancement techniques and experiment with a selection of tools and settings. It's therefore a good idea to back up your image and work on adjustment layers when applying adjustments such as Curves or Levels. This means your changes are made on a separate layer, keeping your original scan intact.

When cloning to cover up marks and tears, it's also worth doing this on a separate layer. One of the most essential tools when carrying out operations like this is the History function and multiple undo capabilities. The History palette has a record of all your actions. By clicking one of them you revert to an earlier stage in the restoration process. When using the Clone tool to cover up marks on detailed areas, you may have to try many times, and this is therefore an indispensable tool offering a high level of control.

This shows a crease and marks being cloned away using the Clone tool

Do it yourself

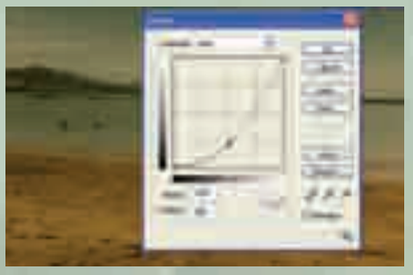
Many companies offer 'professional' photo repair services, but the methods they use are no more expert than the techniques we've shown here. Some of them may not even accept severely damaged images which we know can be repaired if you're familiar with Photoshop's tool and filters. All you need is a scanner, Photoshop and some time to invest in restoring your worse-for-wear photos to make them sharp, shiny and new. The beauty of fixing old photos using Photoshop is you now have a digital copy of a pristine-looking image that you can print out as many times as you like on high-quality photo paper for your friends and family to enjoy.

Remove colour casts from old photographs

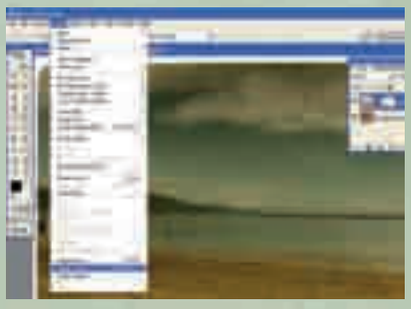
Even photos that are severely tinted by time can have their original colours revived…

Photos can age in bizarre ways, not only by collecting dust and scratches but in their colour. For example, they can acquire an odd overpowering tint, making it look like special photographic films have been used. If you'd like to restore the original colours, Photoshop has some incredible features that let you remove this colour cast in a few easy steps. There are some alternative methods to the one we've chosen, such the Variations filter or Levels. This old landscape shot has become tinged with red and it's doubtful that anyone would be proud to display it in their album. However, this can be removed to leave no trace of overpowering red with some nifty Adjustment Layer Curves action…

01 Channel surfing Open up 'colour cast.jpg' from the CD. Boost the contrast slightly using Levels. The first step is to identify the problem colour in the image, which is red. Choose Layer>New Adjustment Layer>Curves and click OK. Once the Curves window comes up select Red from the Channel drop-down menu.

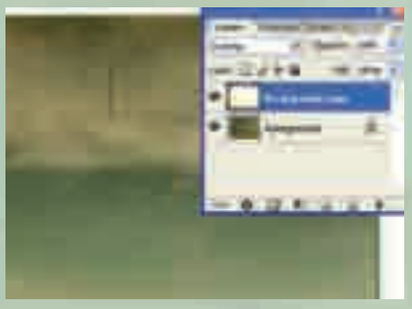


02 Remove the red Colour casts can normally be removed by simply clicking in the middle of the line to create a point. Drag this point down to reduce the amount of red and miraculously see the original colour come back to the photograph. We found it was correct when the Input value was 129 and the Output value read 55.



03 More detailed Curves adjustment We then created another point towards the top end of the line and moved it to the right slightly until the Input value was 226 and Output value was 192. Hit OK for your Curves adjustments to be made. Choose Layer>Merge Visible.

04 Rectify underexposure Right-click on the layer and choose Duplicate Layer. Our photograph is a little dark, so select this new layer and choose Filter>Other>Custom. Enter the same numbers into the boxes as we have, enter 1 into the Scale box and leave the Offset box blank. Click OK. Don't panic at the result – it will be faded!



05 Soften the effect Set the blending mode to Overlay and reduce opacity to 20%. Turn the visibility on/off to see the difference applying the filter to a low opacity layer has had on the underexposed image. We used the same method as before to remove dust and scratches.

Finding your way around

When you are zoomed in close and cloning away your scratches and specks, you may want to move around your image. Hold down the spacebar and the cursor will turn into a hand. Click and drag to move around the document.

eMag

tutorials

We feature the holy trio of Photoshop creations this issue – photo editing, image generation and digital painting. Read, learn and enjoy!

Photoshop Creative_Issue 15

Big technique

Using Adobe Bridge 48

Discover how Adobe Bridge can help you import, organise and locate your images, without you breaking a sweat

Focus on...

We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Preferences 36
Extrude filter 56
Printing 64

Cool plug-ins

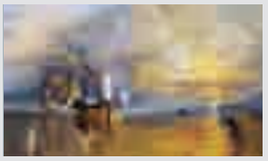
ArtStudioPro plug-in 72

Photoshop's artistic filters are great, but sometimes they can leave you wanting more. Enter ArtStudioPro, a great plug-in that delivers the same intuitive ease of use as Photoshop's filters, but with a bit more artistic clout

Tutorial starts on page 52

Colour B&W photos

Add colour and style to your monochrome shots by hand tinting them

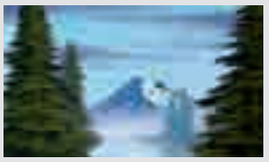


26 Paint like Turner

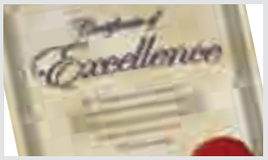
32 Produce a cyanotype effect

38 Create fire

44 Create a paint by numbers look



58 Digital painting from scratch – part two



66 Create your own certificate

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

Learn how to paint like Turner

KEY SKILLS COVERED
What you'll learn

- PHOTO MANIPULATION
- WORKING WITH BRUSHES
- LIGHTING EFFECTS FILTER

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Three/four hours

YOUR EXPERT
Hannah Gal

ON THE CD
Starter files

J M W Turner's distinctive landscapes are easily recognised. Here we reveal how photos can be turned into a Turner masterpiece

Research into Turner's art reveals an almost inventive technique. The artist mixed oil paint with watercolour to achieve the unique trademark translucency.

The paint was traditionally applied in three layers over the canvas. The first is white covering the main area of the painting and blue sky, the second is full paste with moderate to low impasto, and the top layer is very thin and is believed to have been applied using mastic varnish added to linseed oil as a painting medium. Turner used his fingers, a knife and a brush end to apply the paint.

J M W Turner has dominated British landscape painting throughout the first half of the Nineteenth century. He entered the Royal Academy Schools in 1789, was elected an associate of the Royal Academy in 1799 and received full status as an academician in 1802.

Turner's watercolours and oil paintings show technical virtuosity. Full of drama and movement, they show great curiosity about the changing effects of light. There is a deep sense of atmosphere with compositions often bordering on abstraction.

Turner's first exhibited works were watercolours of architectural subjects. In 1802 the artist went on one of many Continental journeys to Switzerland. Other landscape-inspiring trips were to Italy, northern Europe, the Alps, the north and west of England.

This prolific painter died in London on 19 December 1851, leaving behind more than 300 oil paintings and 20,000 drawings, part of the Tate Gallery's collection.

We will try to re-create Turner's style by working with both watercolour and oil. We will use a variety of image-editing tools to place elements, and a number of Photoshop's artistic brushes. For a hint of the sky's impasto strokes, we will turn to Lighting Effects.

These will add drama as well as depth and a 3D effect to the piece.

PHOTOSHOP 7 AND ABOVE | **WORKS WITH**

Web resources

Photo credits

Massive thanks goes to two Stock.xchng members for letting us use their photos. First up is Carlos Paes, who is responsible for the photo of the large ship. The image ID of this ship is 575967 and we encourage you to check out his other photos.

The smaller ship photo was courtesy of Anne-Sophie Réaud, and the image ID for that is 539009. Check out her other photos by visiting **www.sxc.hu**

Expert Tip

Undo

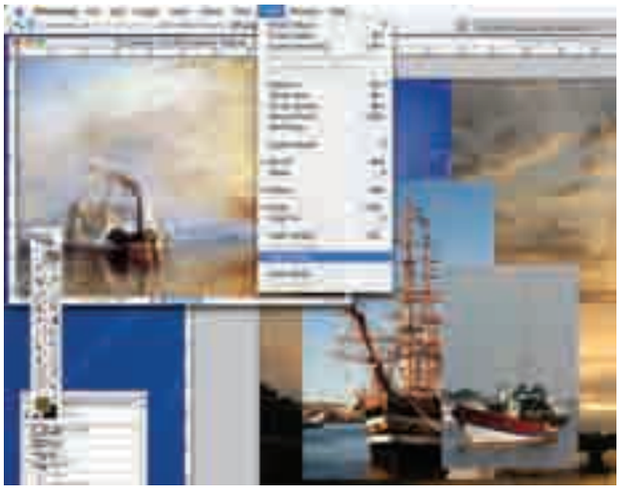
The sky is created using many brush strokes. As you create each stroke you obviously notch up another entry in the History. It's no surprise that you will quickly run out, so here's a handy tip before you get started and realise you can't go backwards. Test the effect of the brush you're using on a small area. When you're certain of the effect, apply to a greater area.

POSITION THE ELEMENTS

Photo references are key

01 The main image Open a new document, 290mm high by 380mm wide. Open the photos on the CD and import as individual separate layers. Place them as above. Our composition will be built over several steps so don't worry too much about spot on proportions and composition at this stage.

02 Duplicate layer Do an online search for Turner's *The Fighting Temeraire*. Do a screengrab and import into your document. Name it Original. Select the layer and go to Layer>Duplicate Layer. Pick New from the Document: drop-down menu. This opens a new file with the selected layer. Place it to one side of the main image.



03 Guides Although we're not after an exact copy, try to get proportions as true to the original as possible. To help achieve this, go to View>Rulers. Now go to View>New Guide and use the rulers' info to place guides halfway horizontally and vertically over both the original painting and your document. You can place an additional guide at the quarter mark, too.

04 The sky Select the Golden Sky layer, top right and use the Transform tool to resize it, so it reaches the centre of the Blue Sky layer to its left. Select the blue sky and use the Eraser tool at 50-60% Opacity, 100px and erase parts of the blue sky. Sample any blue from the blue sky, and with Wet Media's Watercolor Light Opacity, roughly paint a blue streak, starting to the right of the little boat and going over the middle of the bottom right Water layer.

05 See to the boat Select parts of the water in the golden sunset photo and copy and paste to reach the far left of the document. Erase parts of the Blue Sky layer to get your water line. Select the large boat and erase the masts, leaving only the middle one. Also flip this layer horizontally and cut away bits so it looks like the shape in the painting.

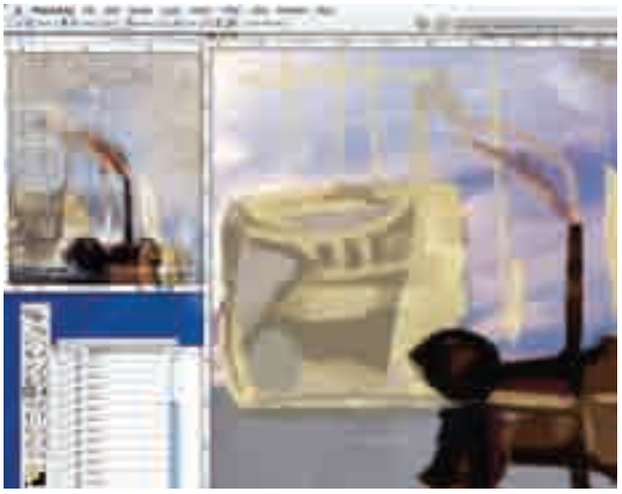
06 Applying colour Open the Wet Media Brushes and choose the Watercolor Light Opacity brush. Set to 46px, 27 Hardness and apply off-white colour to the main boat. Cut away parts of the small boat so it resembles the one in the original and apply brown shades. Loosely create the white mast on the right. The composite is shaping up.

07 Complete the composite Now that the composition is very much in place, loosely draw the brown object to the right, poles on top of the main big ship and the small dark boat with human figures inside it to the right edge of the image. You really don't have to be able to draw to do these – they are very rough!

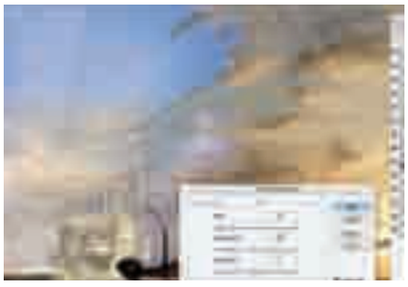
OTHER COMPONENTS
Adding the extra elements

08 More guides As you start concentrating on paint and effects, be sure to get the proportions right. Display the guides if you need a helping hand deciding on size and position. You can obviously split the image into as many parts as you like. The rulers are also a great help.

09 Down to detail Zoom in and start adding colour details. Be sure to refer to the original image while painting. Work with the Wet Media Brushes' Watercolor Heavy Pigments brush, sample colour from the original or use the Color palette. Adjust the opacity and brush size as you need to. Again, you can be quite rough with your markings.



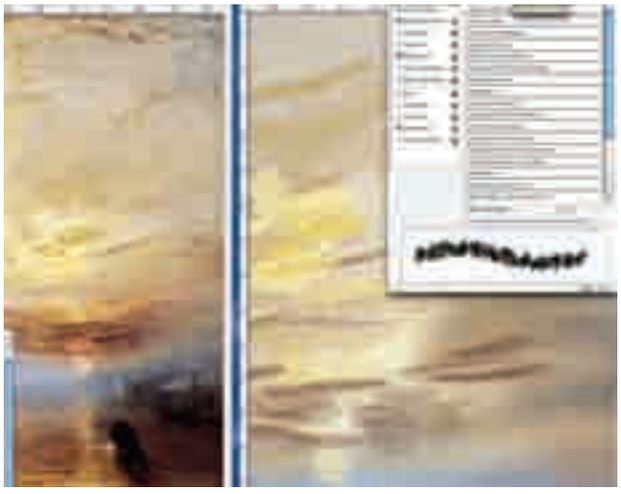
10 Dramatic sky The dramatic sky is made of many shades, all blending together. We will blend mostly shades of blue and brown, with reds and yellows for drama. Select the Golden Sky layer, top right, and create a selection around part of the clouds as shown.



11 Brown sky and tint Paste the sky selection on the top left part of the image, left of the big ship's poles. Repeat this process three times to add brown tones to different parts of the blue sky. Select the bottom left Water layer, go to Image>Adjustments>Hue/Saturation and set Hue to 36 and Saturation to 23 to add a brown tint.

12 Reflections Select, copy and paste the brown boat next to the main big ship. Flip the copy vertically and place as a reflection. Select the Watercolor Light Opacity brush from Wet Media brushes, sample a colour from the larger boat and apply wiggly lines from the main boat. Now apply the same process to other reflections. Select the blue strip that you created earlier and use the Transform tools to widen it slightly.

13 Spatter Select the Golden Sky layer, top right of the image. Go to Filter>Brush Strokes>Spatter and apply this effect to the sky. You just want to add a touch of haziness to the sky, so start with a very low Spatter radius of 4-5 and see the effect. To save time, use a small selection rather than the entire layer.



14 Sky brushes Create a new layer and name it 'Sky Brush Strokes'. Open the Wet Media brushes and choose the Dry Brush On Towel brush. Set a brush size of 40, at a 30-40% Opacity. We'll apply the textured sky strokes. Apply individual short strokes, starting with the brown shades and moving to the yellow ones. You can sample colour from the original.

Tip

Flexibility

Saving many versions of the main image is space and time-consuming. For flexibility, use the many non-committing tools Photoshop provides. Take advantage of Adjustment Layers for the option to step back in time and tweak any effect applied earlier. Levels, Hue/Saturation, Curves and many others are available, giving you a great deal of creative freedom.

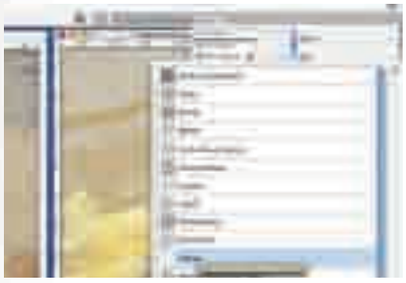
Expert Tip

Fade

Under Edit in the main menu is the Fade option. As you apply paint to canvas, turn to this feature to change the stroke's blend mode or opacity. This is a great way to control any effect applied, but you need to be quick and do this as soon as you've made the change on the canvas.

THE PAINTERLY TOUCH

The extra special flourishes



15 Spatter sky brushes Open the Brushes palette and click Texture. Select the Canvas texture and apply the spattery strokes to the same area of the sky as in step 14. Continue to apply brownish-yellowy strokes to add depth to the sky. Move on to other areas of the image and apply this brush freely to water, horizon line and the Blue Sky layer on the left.

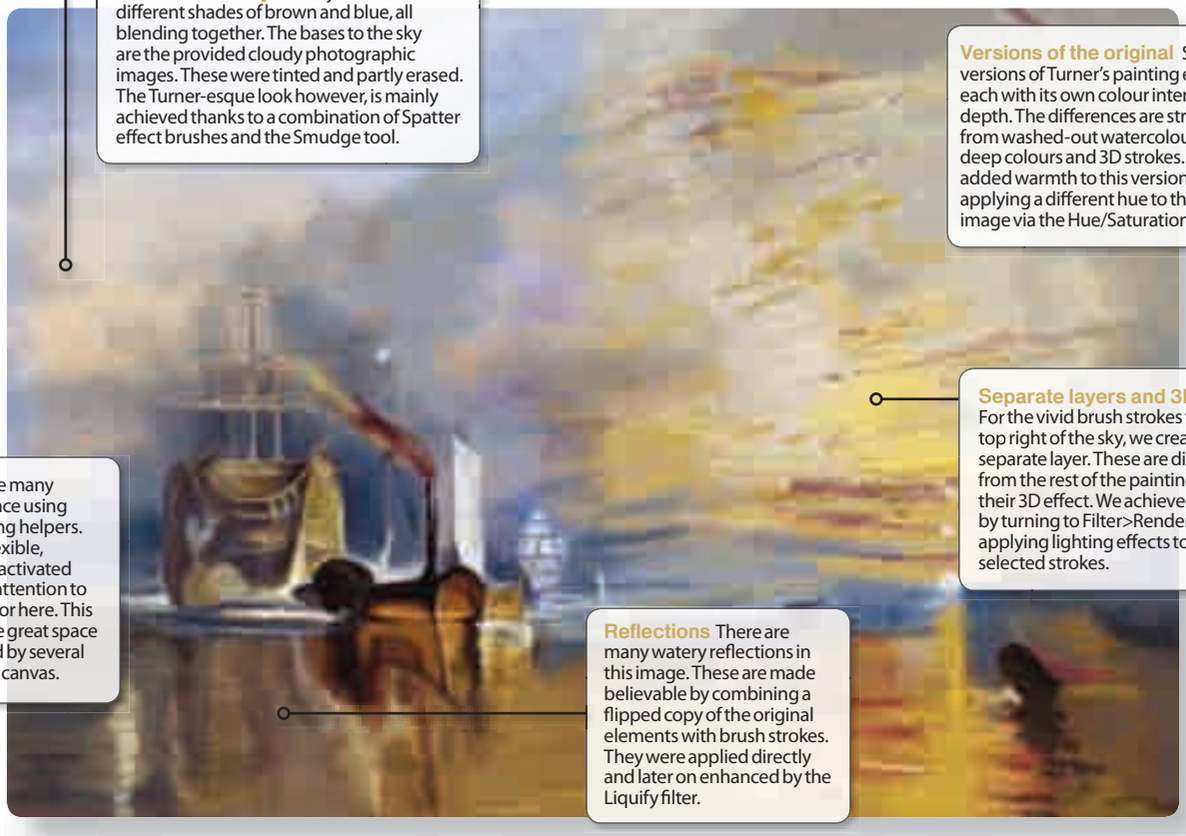
16 Liquify To enhance the water reflections, we will use Liquify. Create a selection around the brown boat reflection and go to Filter>Liquify. Choose a small brush to begin with and apply in a zigzag motion. You can reset and start again at any stage. Apply and view the effect in the main image. Repeat the process on other reflected areas in the image.

17 Erase the clouds Choose the Eraser tool from the Toolbox and set to 20-40% Opacity and a brush of 30-40. Lightly touch the edges of the many clouds you created. You want the edges to be a touch lighter than the centre – we're preparing them for heavy smoothing later on.

Painting like Turner

Picking out the signs of a master

Turner used a multitude of methods and materials for his work, from brush ends to literally inventing materials to paint with. Turner was quite original in his approach, and re-creating his style means using different tools and effects.



Drama in the sky The sky is made of different shades of brown and blue, all blending together. The bases to the sky are the provided cloudy photographic images. These were tinted and partly erased. The Turner-esque look however, is mainly achieved thanks to a combination of Spatter effect brushes and the Smudge tool.

Versions of the original Several versions of Turner's painting exist, each with its own colour intensity and depth. The differences are striking, from washed-out watercolour to deep colours and 3D strokes. We added warmth to this version by applying a different hue to the entire image via the Hue/Saturation palette.

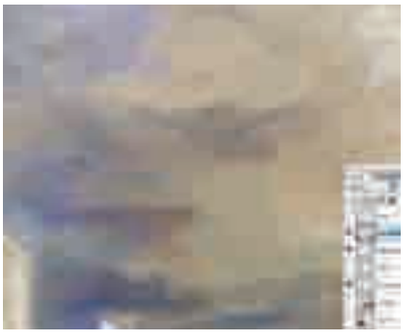
Separate layers and 3D effect For the vivid brush strokes to the top right of the sky, we created a separate layer. These are different from the rest of the painting for their 3D effect. We achieved this by turning to Filter>Render and applying lighting effects to the selected strokes.

The Turner effect The many elements were put in place using several Photoshop editing helpers. Rulers and Guides are flexible, unobtrusive and can be activated at any time. Meticulous attention to detail is not a crucial factor here. This piece is mostly about the great space and atmosphere created by several bold elements in a huge canvas.

Reflections There are many watery reflections in this image. These are made believable by combining a flipped copy of the original elements with brush strokes. They were applied directly and later on enhanced by the Liquify filter.

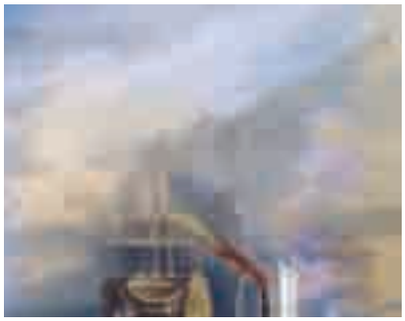
GRAND OPEN SKIES
The final flourish

18 More brush strokes There are a great number of brush strokes in the sky. Instead of keeping all within the existing Dry Sky Strokes layer, create a new layer for the very bold strokes to the right of the image; name it 'More Sky Strokes'. Use Wet Media's Heavy Pigments brush at 70% Opacity to apply the very bold yellow and brown sky strokes.



19 Heavy flow Now choose the Heavy Scatter Flow brush, and at a 60-65% Opacity blend with previous strokes all over the image. As its name suggests, this brush scatters far and wide, so you want to use a small 20-30px size brush.

20 More scattering The same brush is used for the distinct smoke coming out of the brown boat. To create it, zoom in to 100% and set a small 10-15 size brush. Sample a reddish colour and apply at a 30% Opacity level. Now sample the yellow tint and apply in flowing, short strokes towards the sky. Increase Opacity to 60% and apply a second coat over the first. Finish by sampling the dark brown at the edges and apply.



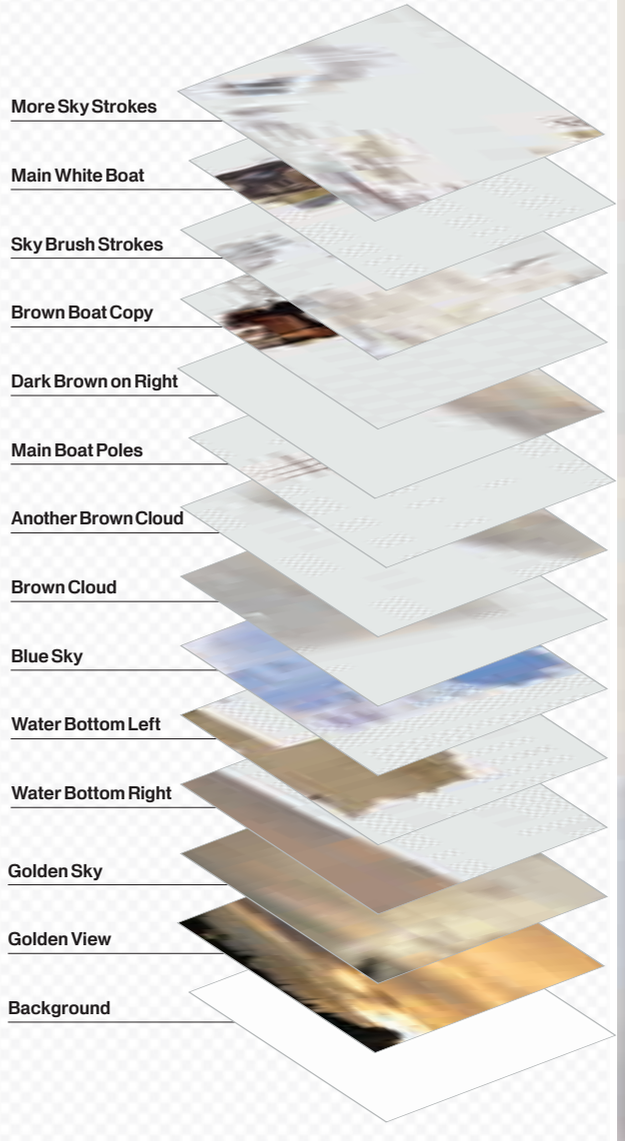
21 Smudge To complete the Turner look, we turn to the Smudge tool. Flatten the image. Select the Smudge tool and set to 60-80 Strength. Use a small circular motion to blend the many shades of sky with one another. Go from one end of the image to the next, covering the entire sky

22 Texture and lighting effects Create a selection around the very bold sky strokes created in step 18. Go to Filter>Render>Lighting Effects. Choose Directional, set a Texture Channel and click on White is High, Level of 20-25. Select all and go to Filter>Texture>Texturizer. Apply a Canvas texture to the entire image. Try Relief of 6 and Scaling of up to 85.

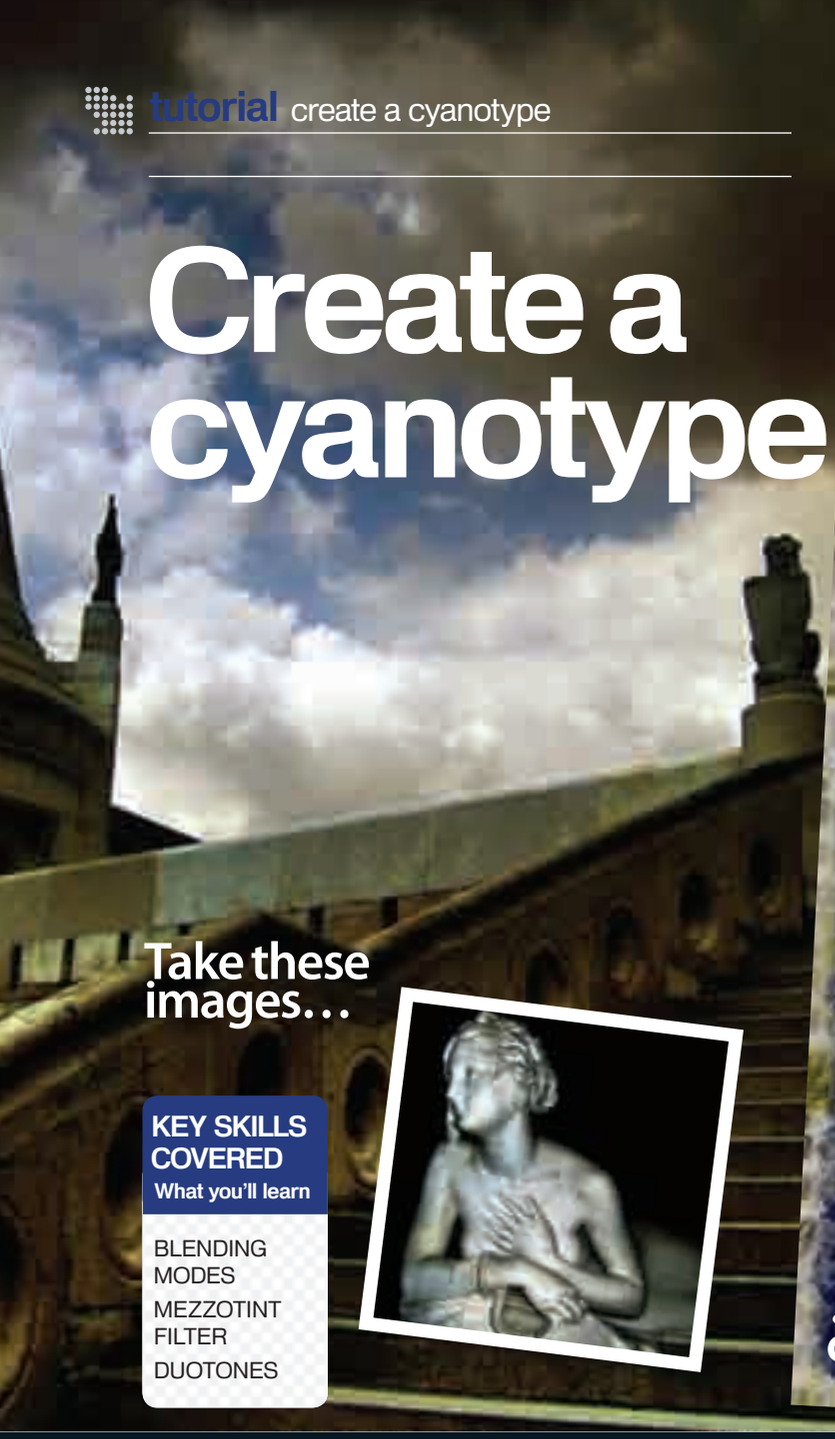
To flatten or not?
That is the question…

Even if you try your very hardest to keep your layers in order, you'll soon find that your computer starts to struggle after a while, especially with tools like the Liquify filter, Smudge tool and the brushes. You can merge layers as you go, but an alternative is to flatten your image at certain points and then apply your effect. We did this before applying the Lighting Effects to speed things up, but you can do it where you like. Obviously make sure you save the layered file somewhere in case it all goes wrong!

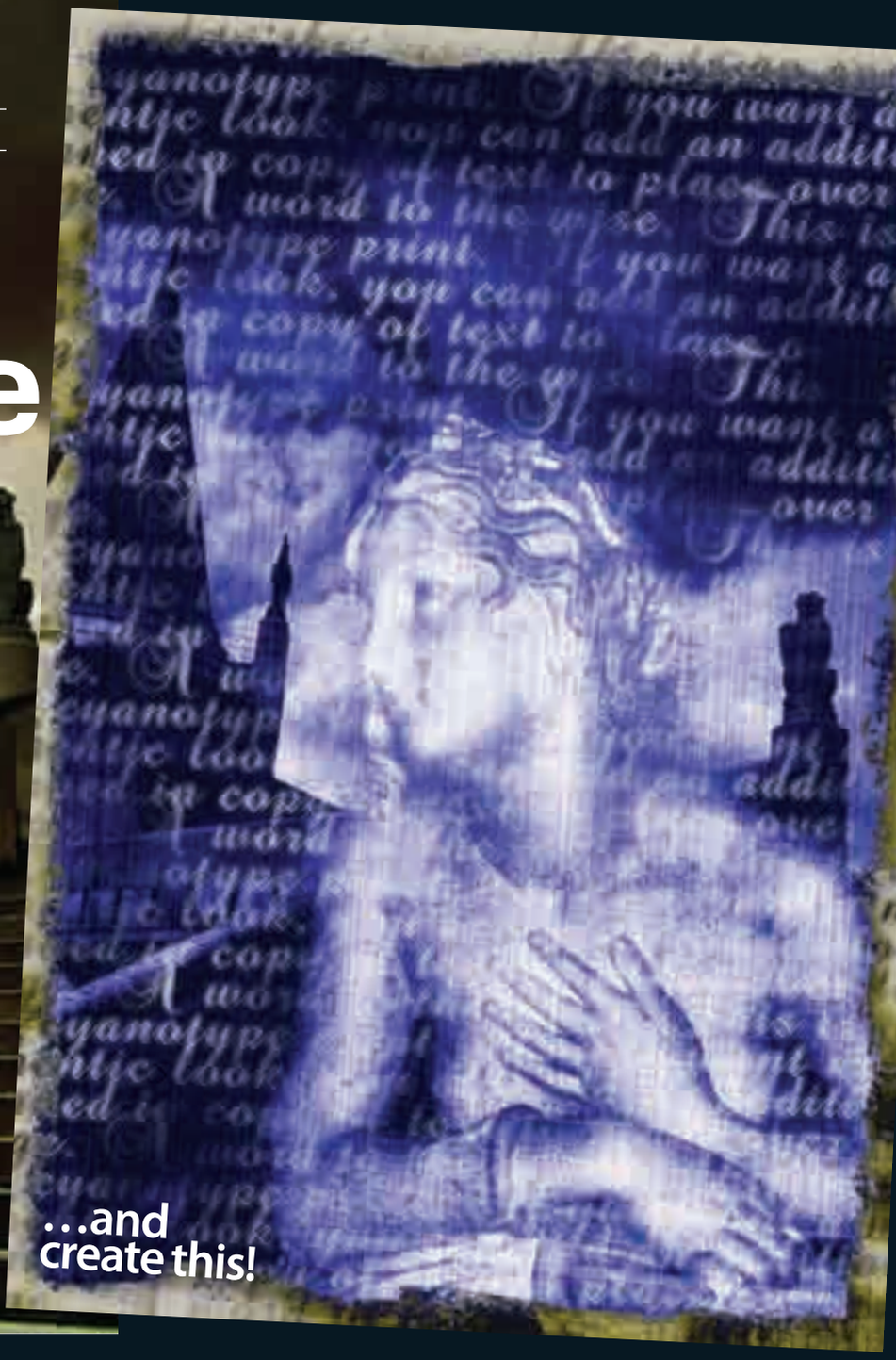
The layer structure
The making of a masterpiece



Create a cyanotype



Take these images…



…and create this!

KEY SKILLS COVERED
What you'll learn

- BLENDING MODES
- MEZZOTINT FILTER
- DUOTONES

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30-40 minutes

YOUR EXPERT
Rob Anselmi

ON THE CD
Source files

Reproduce the traditional cyanotype photographic process in order to create an old-style photo collage

The cyanotype, blueprint or ferro-prussiate print is a photo process developed in 1842 by the astronomer John Herschel (1792-1871). The cyanotype is one of the earliest photographic processes, and has remained relatively unchanged.

'Prussian Blue', introduced in 1704, was used as the basis for creating a low contrast white image on a blue background.

The main photographic approach combines two compounds in varying measurements: potassium ferricyanide and ferric ammonium citrate. Paper or card stock is coated and left to dry in the dark for several hours. Negatives can then be used to expose the paper, or alternately objects can be placed directly on the paper while it's wet and then exposed. This alternate process produces a 'photogram' that results in a high contrast blue outline of the object. Once the paper is exposed, it's washed in a water bath, and a white image on a dark blue background results.

This process became popular because it was simple and didn't need darkroom facilities, and was also flexible and could be applied with relatively little equipment.

The cyanotype process was also used for copying architectural drawings etc – hence 'blueprint'. Mechanical photocopying rendered it obsolete, but blue is still used as the main colour for architectural plans, and the term 'blueprint' still exists to this day.

This is one of many ways to reproduce this photographic process digitally.

WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

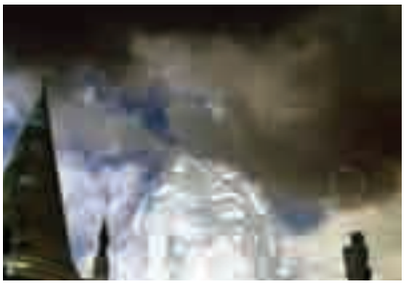
CREATE THE COMPOSITE

Prepping the photos

01 **Select your images** For this tutorial, Simona Dumitru photographed both images, 'Budapest' and 'Statue', which can be found on the free stock photo site **www.sxc.hu** (photos #608952 and #448645). You'll find both images on this issue's disc, so open them in Photoshop. To start, use the Move tool to drag the Statue image into the Budapest image. Then close the Statue image.

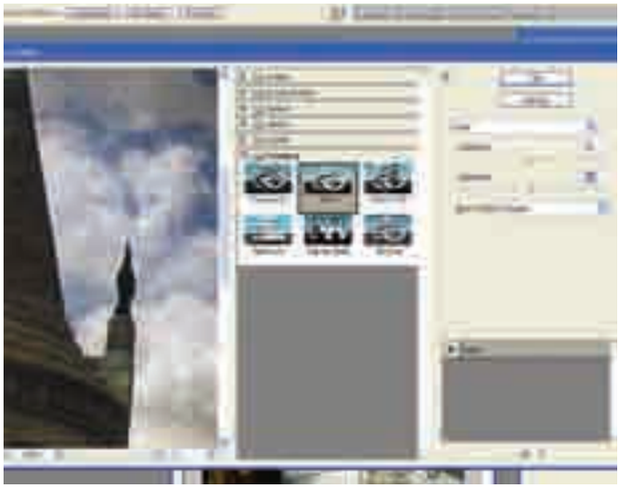
02 **Transform and blend** To remove the black background behind the statue, switch the Statue layer's blend mode to Screen. Then transform the layer's scale to work with the Budapest background (Edit>Transform>Scale). Be sure to hold your Shift key down in order to constrain the proportions of both the width and height. Position the statue over the front steps.

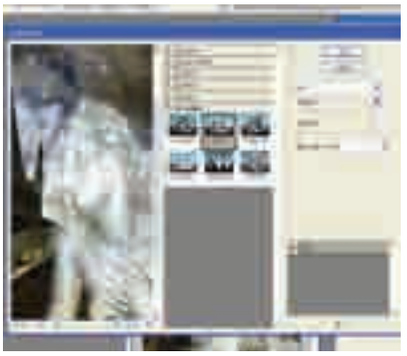
03 **Bring back detail** Create a new layer sandwiched between the Statue and the Budapest layers. Then with a large Scatter brush (from the Wet Media set) to around 150 pixels, paint by dabbing over the statue with a middle grey colour (RGB: 128/128/128). This will bring back some definition in the statue while creating a grainy look.



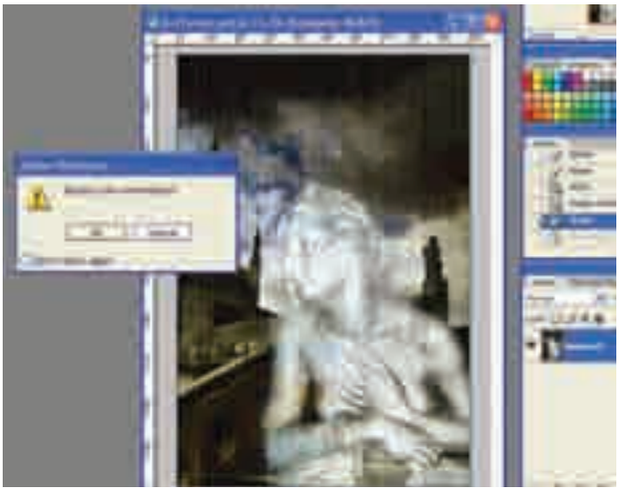
04 **Add some grain** Select the Statue layer and add some extra grain via the Filter>Pixelate>Mezzotint option. Select Medium Dots. Now fade the filter (Edit>Fade) by 30%. When done, select the Eraser tool, and use a large soft-edge brush to erase around the statue where the Mezzotint sprinkling has crept into the statue's background.

05 **More grain** Select the Budapest layer and apply some added grain (Filter>Texture>Grain). Set both Intensity and Contrast to 50 and use the Regular Grain Type. When done, save your image for backup, and then merge the layers (Layer>Merge Visible).





06 **Go vertical** With the image merged into a single layer, go back into the Grain dialog again and then use Vertical as the Grain Type. Now enter 18 for the Intensity and 0 for the Contrast.



07 **From RGB to Greyscale to Duotone** Convert the image to Greyscale (Image>Mode>Grayscale). When asked to discard colour information, click the OK button. Then immediately convert from Greyscale to Duotone (Image>Mode>Duotone). The Duotone dialog opens. This is where the real fun begins.

Tool School

Get an alternate effect

For some further variation, change the Border layer's blend mode to Difference. The outer edge turns into a deep gold. Also, right-click on the text layer to rasterize it, then duplicate the text layer and change its blend mode to Linear Dodge. Still on the duplicated layer, go to Filter>Pixelate>Fragment. Then go to the original text layer and change the opacity to 85%. This creates blurred shadow text.

Resources

More about Duotones

Duotones really enrich photos and prints. Just make sure your reduce to Greyscale before converting to Duotone. For more information, see: **http://designorati.com/dtp/2006/how-to-building-duotones-with-the-proper-curves/** or **www.luminous-landscape.com/tutorials/duotone.shtml**.

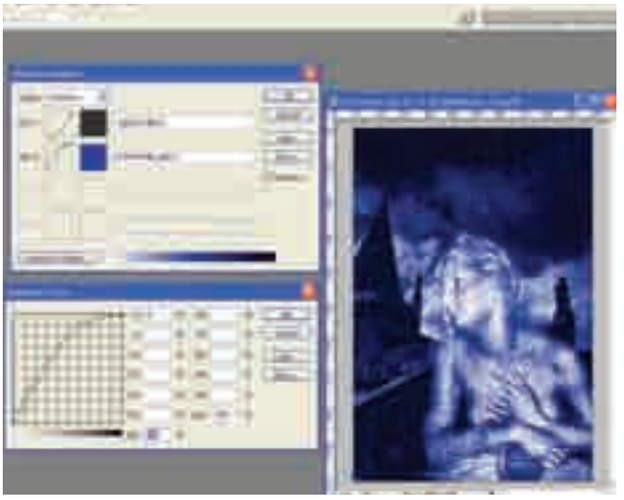
Tool School

Textured paper stock

Cyanotypes often have a gritty feel. To improve this look, you can apply a Texture filter, but for a more authentic look try to scan or photograph textured paper stock, then blend it into the image. Add to the top of the layer stack and set the blend mode to Soft Light or Darken.

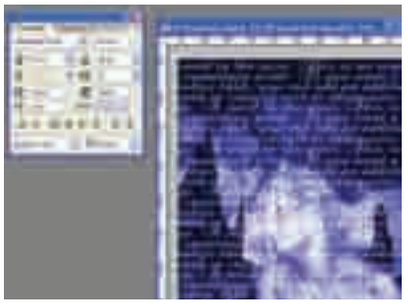
DELVE INTO DUOTONES

Introduce colours and text



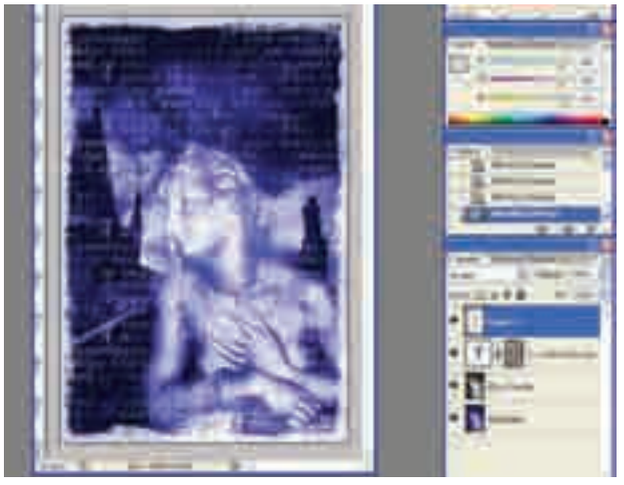
08 The Duotone dialog The Duotone dialog separates the image into printing inks. Click the Load button and load the 'Cyanotype Duotone Preset 1.ado' from this issue's CD. This converts the image into two inks: black and blue.

09 Convert to RGB Convert back to RGB mode (Image>Mode>RGB). Copy the layer and name it 'Blur Overlay'. Switch the blend mode to Overlay and the opacity to 33%. Now apply a Gaussian Blur (Filter>Blur>Gaussian Blur) with a radius of 20 pixels. Finally, desaturate the layer (Image>Adjustments>Desaturate).



10 Add some text Select the foreground colour to access the Color Picker and choose a light blue-violet (RGB: 198/204/255). Pick the Type tool and use a script font to type several lines of text until it fills the screen. Use the Character palette on the Options bar to ensure the text is closely spaced and overlaps slightly.

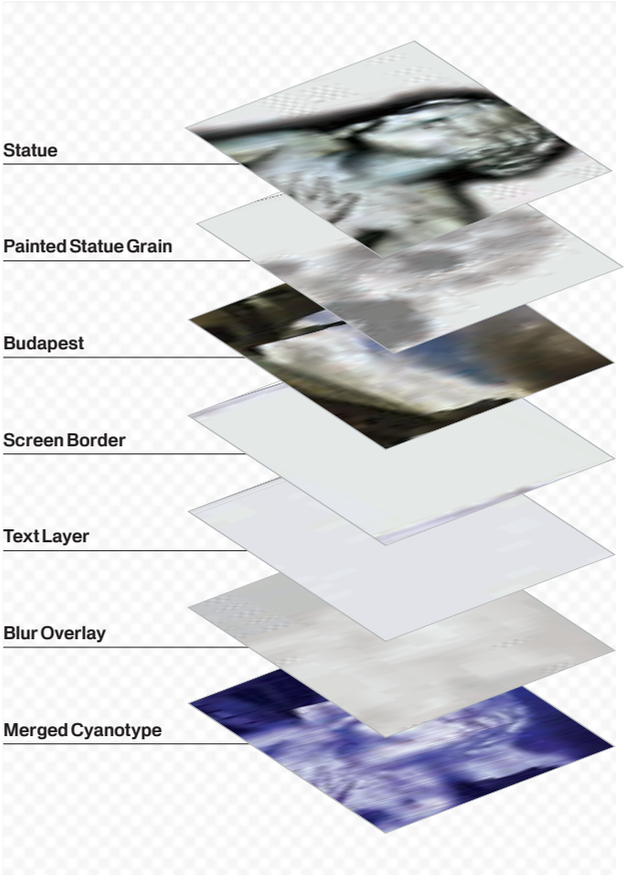
11 Random transparency The text is for effect, not readability, so to push it further into the background and make it look randomly scattered, add a layer mask to the Type layer and apply the Difference Clouds filter (Filter>Render>Difference Clouds) three times to the mask.



12 Final touch: adding a border Add a rough edge around the image by creating a new layer at the top of the layer stack. Select a Chalk or Dry Brush and dab at the edging all the way around the image. Use more than one type of brush to build up the effect. Now change the layer's blend mode to Screen at 95% opacity.

The layer structure

Hidden depths



NEXT ISSUE | LEARN HOW TO ADD A DRAMATIC SEPIA EFFECT TO PHOTOS

eMag

FOCUS ON PREFERENCES

Tweak your preferences

Make your Photoshop experience smoother by adapting the Preferences to your needs

Open Preferences You will find all of the preferences under the Photoshop menu. Alternatively, click Ctrl/Cmd+K to access them.
See through it You can alter how Photoshop displays areas of transparent pixels by manipulating the size and colour of squares.
Bump up the History You can also increase the number of actions the History palette stores using the General preferences.

Before we start, we know preferences aren't exactly the sexiest thing to talk about – in fact they are probably the equivalent of someone talking about their tax return or how many miles their car gets to the gallon. But while preferences may not seduce us with pretty effects or sparkly tricks, they can make small Photoshop tasks or procedures much easier.

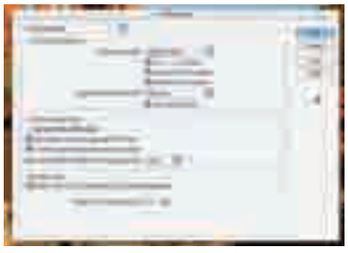
You'll find Preferences in the Photoshop menu, or by hitting Ctrl/Cmd+K. You get nine preference options, which together allow you to control procedures such as how to store files, how cursors look, what measurements to use for rulers, how much memory to assign to Photoshop and how to handle files. You can even make the text used in palettes bigger!

Preferences options cater for any type of Photoshop user, from someone just starting out to an image-editing veteran. In addition to the cosmetic changes, there are also options for setting defaults for image resampling, stipulating file compatibility and working with the Scratch Disk. We're going to concentrate on the most useful preferences, but it really is worth having a look at what other setting are available. While none of them will suddenly make you a better Photoshop user, a lot of them will make your working environment far smoother!

Get a handle on things

Save files as you need

Go to Photoshop>Preferences>File Handling to see a dialog with controls for saving images. These affect the type of files you can save and how compatible they are with other systems. For example, Append File Extension is automatically set in Windows. Mac users have the option not to save an extension, but a PC user won't be able to see the file. Users with CS or above and who work with massive files should check Enable Large Document Format. This lets you create .psb files, which can handle up to 300,000 pixels in any dimension.

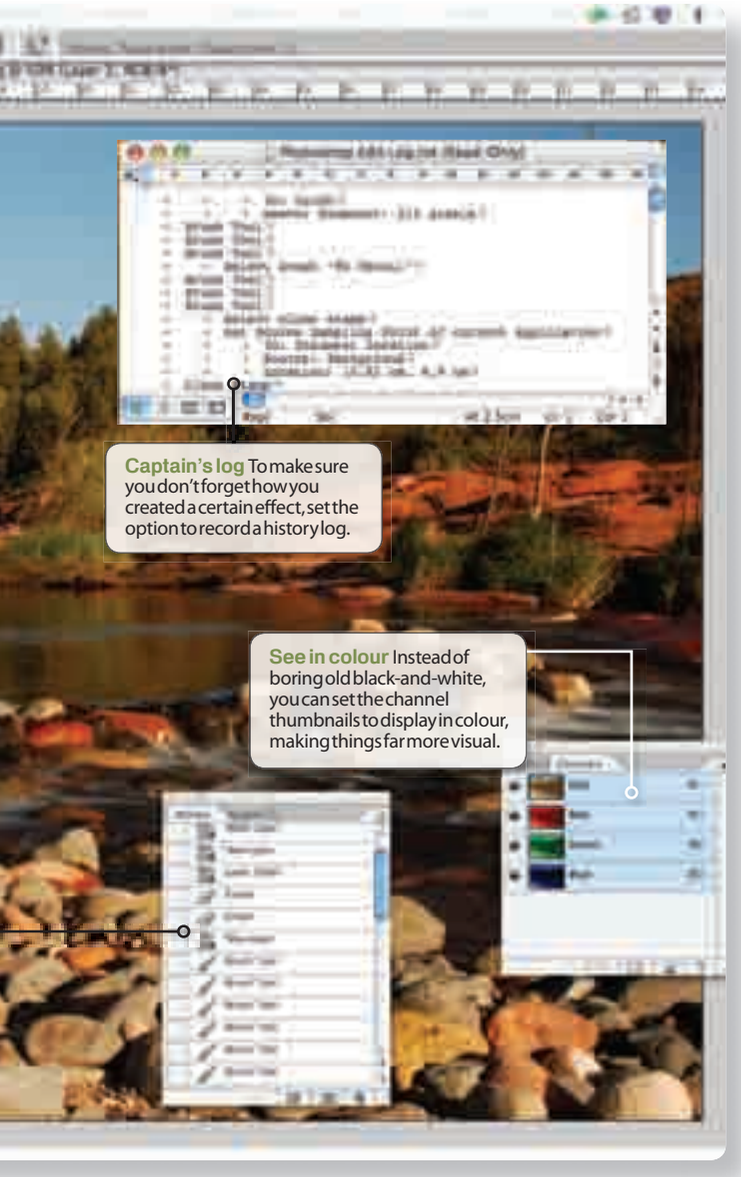


Also, the Recent File List option at the end lets you decide how many files you see in the File>Open Recent command.

Preferences on display

Setting display and cursor options

The Display & Cursors part of Preferences is mainly for altering how cursors appear, but there are a few other uses. You can set individual channels to appear as colour thumbnails in the Channels palette (usually greyscale). The Use Pixel Doubling option will speed things up when you use the Move tool to reposition something. The item being moved will look low-res, but revert to high-res once it's in position. The Painting Cursors section lets you alter how a brush will display. Standard is as you'd expect, but it's worth trying Show Crosshair, as this will give you some guidance in exact work.


Captain's log To make sure you don't forget how you created a certain effect, set the option to record a history log.
See in colour Instead of boring old black-and-white, you can set the channel thumbnails to display in colour, making things far more visual.

Tip

Audio cue

One funny option is Beep When Done in the General preferences. When checked, Photoshop will toot and let you know when it's finished a job. This is quite useful for huge files when tasks take ages to process.

Tip

You can change your mind

If you get a bit carried away with changing all the preferences, simply reset them. Start up Photoshop and hold down Alt+Ctrl+Shift (PC) or Option+Cmd+Shift (Mac). You'll be asked if you want to delete the Photoshop Settings file. Click Yes.

General preferences

Small things make all the difference

The first set of preferences is the General options. The name is very apt – there's a bit of everything here. But there are three standout controls, explained below…

01 User interface size Do you find you're squinting at menus and palettes because you can't read what they say? Go to the UI Font Size menu, pick Large, and the next time you open Photoshop the text will be a lot bigger!

02 Expanded history The History function soon fills up, especially if you are cloning or using the Brush tool. To fix it, enter a larger number in the History States box. This will sap more memory, but a setting of about 50 won't be too noticeable.

03 Learn from history To make sure you keep track of the settings you use, activate the History Log. This is a list of your actions, including settings. You can save it to the Metadata palette, as a Text file or both.

Work to a grid system

Controlling your lines

The grids and guides in Photoshop are handy for a variety of reasons. As long as the rulers are showing, you can go to View>Show and bring up enough guides to keep your images on the straight and narrow. But for the guides to be any good you obviously need to be able to see them. No problem – just call up the Guides, Grids and Slices preference and set what colour you want them to be and whether you want them to appear as lines, dashed lines or dots (Grid only).

To square or not to square…

…that is the option

Whenever you open a file with transparent areas, you no doubt expect to see some little grey and white squares greeting you. Well, you can control how Photoshop displays transparent areas using the Transparency & Gamut preferences. From here you can decide how large the squares should be, what colour they should be, or even if they should be squares in the first place! You can also set what colour to use if you have the Gamut Warning option selected.

Have some fiery fun conjuring up candle creations in Photoshop…

Playing with fire

There are many ways of creating fire in Photoshop, but some can appear very unrealistic. If you look at a real flame on a candle you'll see a lot of it is made up of white, so using the Brush tool to try and paint areas of red and yellow doesn't look very effective. Our candles' flames are slightly different to those you may see in roaring fires, but this can be adjusted using the method in the tutorial, which enables you to alter colours in highlights, midtones and shadows. A similar process to our technique can be used to apply fire to a variety of projects. Maybe you want to make a person look like they're breathing fire, or add blazing flames to text. In this example we've gone a step further and created candles, complete with melting wax and smoke. As every flame is different, this is where the many specialised filters and tools in Photoshop come into their own and allow you to produce a variety of fiery formations. You can have a lot of fun experimenting with fire in Photoshop, with none of the danger!

SET THE SCENE

Set up your document and choose your colours

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately 30 minutes

YOUR EXPERT

Zoe Mutter

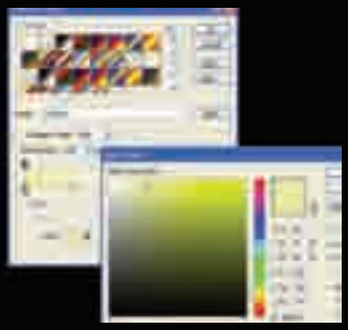
01 Set up your document size Create a new document at 300ppi measuring 20cm high and 29cm wide. Fill your background layer with black. Create a new layer and choose the Elliptical Marquee tool. In the Style drop-down menu in the Options bar choose Fixed Size. Enter 4cm in the Width box and 1.2cm in the Height box.

02 Choose your hues Click in the document for a marquee to appear. Double-click on the foreground colour swatch in the toolbar to bring up the Color Picker. Enter the values R 248, G 235 and B 206 and click OK. Choose the Paint Bucket tool and click to fill inside the marquee.

03 Fixed marquee method Create a new layer. Choose the Rectangular Marquee and select Fixed Size from the Style drop-down menu. Enter 4cm as the Width again and 9.8cm in the Height box. Click in the document, and then place your cursor inside the marquee and drag it to position it as we have done, below the ellipse we just created.

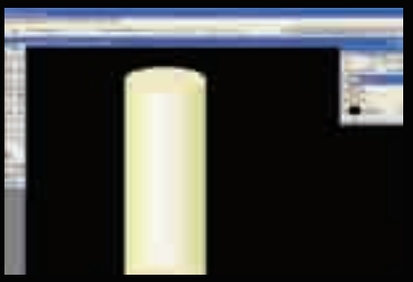
CREATE YOUR CANDLE

It's easier than you think



04 **Blended candle colour** Choose the Gradient tool from the toolbar. Click the gradient swatch in the Options bar and then choose a preset with three colours. Click the first stop and click the colour swatch. Now enter R 239, G 244 and B 178.

05 **Gradient options** Repeat this method of setting the colours for the middle stop, but enter R 252, G 246 and B 238. Click on the third stop and then the colour swatch and enter R 223, G 222 and B 166. Click OK to accept your gradient's colours.



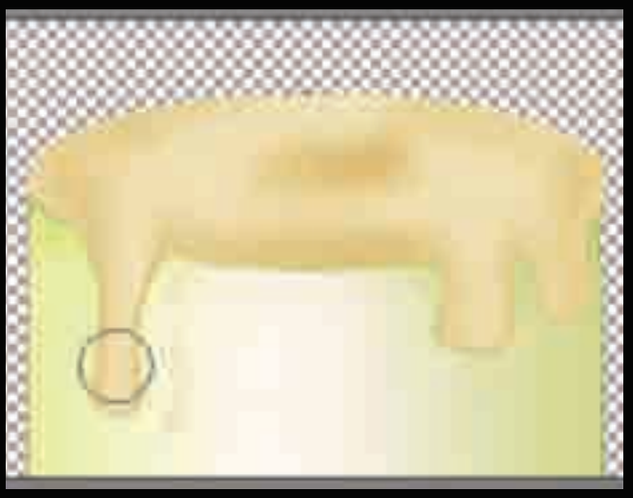
06 **Check your layer ordering** Click in the left of the marquee and drag right to fill with the gradient. Check the top ellipse layer is above the side rectangular shape in the Layers palette. Deselect, then right/Ctrl-click the ellipse layer and pick Duplicate Layer. Use the Move tool to click and drag this to the bottom of the rectangular shape you just filled.

07 **Create a curved candle bottom** Create a new layer. Select the Magnetic Lasso tool and follow around the curved bottom and straight edges, and then around the bottom edge of the curved top of the candle as we have here. Select the Gradient tool again on the same colour settings, and drag from left to right so you now have a cylindrical object.

08 **Add shadow to your candle's edge** Click on the layer thumbnail for the top side of the candle and drag it to the top of the Layers palette. Double-click its layer thumbnail to bring up the Layer Style window. Click on Drop Shadow and choose the colour R 217, G 218 and B 149 by clicking the colour swatch.

09 **Merge your candle layers** Enter a Distance of 2px, Spread of 20% and Size of 40px and click OK. Ctrl-click (PC) or Cmd-click (Mac) all the layer thumbnails except the background. Choose Layer>Merge Layers. Double-click the merged layer thumbnail title and rename it 'Candle Body'.

10 **Dodge and Burn** Ctrl/Cmd-click on the layer thumbnail for the top of the candle again and choose the Burn tool. Set the size to about 60 and go around the edge of the top of the candle, giving it more shape. Use the Dodge tool to go over areas of the centre of the candle's top to create highlight.



11 **Drag your drips** Use the Rectangular Marquee tool (with the Style set to Normal). Select just the top section of the candle. Make sure you have the Candle Body layer selected. Choose Filter>Liquify. Use the Forward Warp toolset to a Brush size of 60 to drag downwards, creating drips. Push in at the top sides, giving the drips shape. Hit OK.

KEY SKILLS COVERED

What you'll learn

- PRODUCING FIRE
- CREATING CANDLES
- USING THE LIQUIFY FILTER
- SMOKE EFFECTS

Expert Tip

Drippy drop shadows

If you create any extra drips using the Brush tool on separate layers, you can use a Drop Shadow layer style to add shadow to them. You can also go over the shadow created by the melting wax using the Burn tool. Go over areas of the drips using the Dodge tool to create highlights. These will ensure a realistic result.

LIGHT THE FIRE

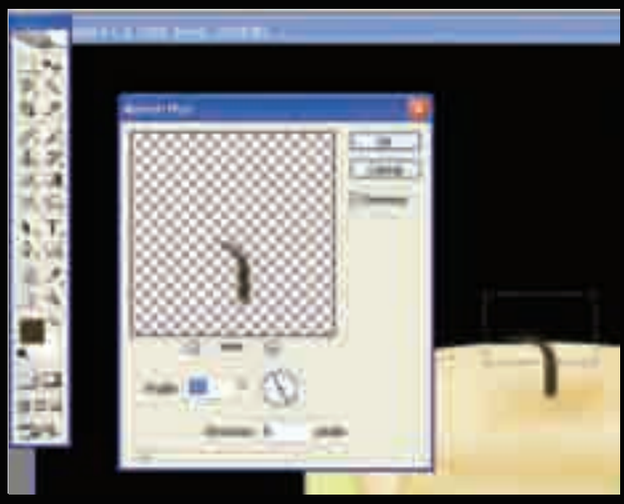
Create a realistic flame

Expert Tip

Vary opacity for realism

As candles are likely to vary in the amount of smoke and flame they produce, it can make your image more realistic if you all the smoke and flame layers have different Opacity settings. Also adjust their shapes via Edit>Transform>Warp, dragging the points.

12 From wax to wicks Create a new layer and name it 'Wick'. Choose the Brush tool, with the colour set to dark brown. Set Hardness to 10% and Size to 14px. Draw a slightly curved line for the wick.

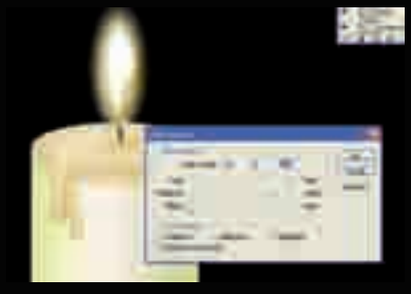


13 Liquify the wick Choose the Rectangular Marquee tool (with Style set to Normal). Select just the top end of the wick. Choose Filter>Blur>Motion Blur and set Angle to -60 and Amount to 8 pixels. Use the Liquify filter in the same way as with the drips in order to curve it slightly at the top.

14 Glowing technique Ctrl/Cmd-click on the Wick layer thumbnail to select it. Choose the colour R 192, G 97 and B 43 from the Color Picker. Click the Wick layer and choose the Brush tool. Paint onto the lower end of the wick selection with the reddish colour. Click the Smudge tool and use it to blend the join between the two colours.

15 Set it ablaze Choose the Elliptical Marquee tool and set Style to Normal. Now create a new layer. Drag out an elongated ellipse the same shape as ours, for the flame. Click inside the marquee and drag to place it at the top of the wick. Choose white as your foreground colour and then use the Paint Bucket tool and click to fill it.

16 Add dimension Click outside the marquee with the Elliptical Marquee tool. Go to Blur>Gaussian Blur. Set Amount at 10-15. Pick the Brush tool. Set the foreground colour to black on a Size of 35, Opacity of 10% and Flow of 50%. Go lightly around the edge of the flame, adding shade.



17 Let there be light Select the Flame layer in the palette. Choose Image>Adjustments>Color Balance. Check that Midtones is selected as the Tone Balance. Enter 84 in the first box, 51 in the second and -100 in the third. Choose Shadows and enter 61, 39 and -88. For Highlights enter 100, 43 and 37. These can be adjusted for different flame colours.

18 Realistic blurring Pick the Rectangular Marquee with a Feather of 30. Select the top of the flame. Choose an Angle of 90 and an Amount of 70. Hit OK to blur the top of your flame slightly more. You can erase parts of the bottom of the flame using a low opacity brush so the wick shows through slightly.

19 Candle in the wind Use the Rectangular Marquee to select just the flame and make sure you're on the Flame layer. Choose Filter>Liquify. Choose the Twirl Clockwise tool and click on your flame while moving up to see it twisted and distorted. Click OK and your flame will appear to be blowing in the wind.

LET IT GLOW
Add the finishing touches

20 **Smoking it up** Create a new layer for the smoke. Select the Polygonal Lasso tool and mark out a shape similar to ours. Fill it with a light grey. Use the Dodge tool to add highlights to the edge of the shape and Burn tool to go over the middle areas and make them a touch darker.

21 **Filter and fade** Choose Filter> Distort>Wave. Enter 5 into the Generators box. Enter Wavelengths of 10 and 120, Amplitudes of 5 and 35 and enter 100% in both of the Scale boxes. Now click OK. Choose Edit>Fade Waves and enter 50%. Repeat this method of applying the Wave filter and fading until you are satisfied. Place the Smoke layer under the Flame layer.

22 **Create a candle collection** Change the Smoke layer's blending mode to Luminosity and opacity to 80%. Use Edit>Transform>Warp to adjust the smoke if needed. Repeat to create different candles or put all layers for this candle in a Group folder and copy by right/Ctrl-clicking the layer thumbnail and selecting the option in the pull-down menu.

23 **Make your candles varied** You can now transform the other candles and use the Smudge tool to alter their candle wax and drips. You can also rerun the Liquify filter and use the Twirl Clockwise tool to adjust the flame, or even use Free Transform on the smoke to make the candles look varied.

24 **Cast a shadow** If any candles are in front of other ones once you've positioned them, double-click the layer thumbnail for the body of the candle and choose Drop Shadow from the Layer Style list. Now click the colour swatch and choose black. Set Opacity to 75%, Angle to 120, Distance to 10px, Spread to 5% and Size to 100px.

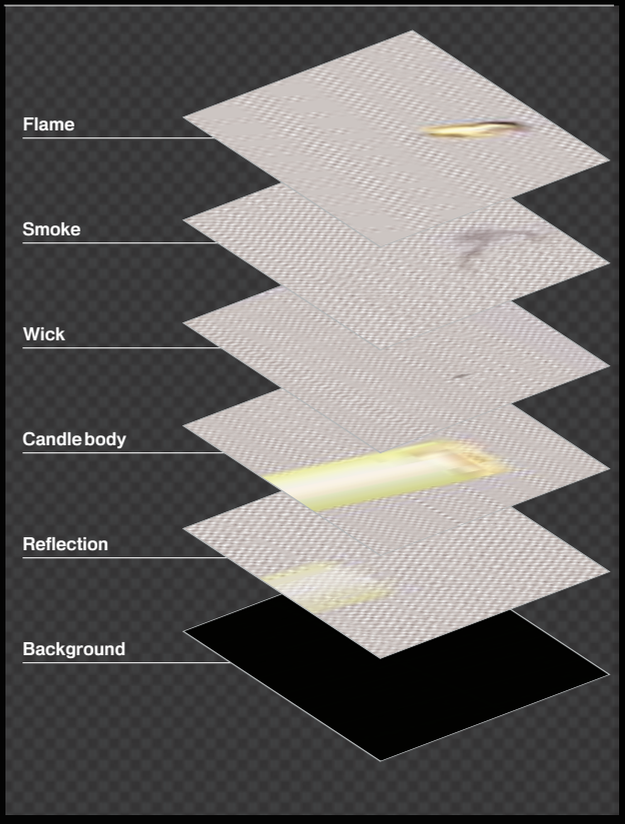
25 **Easy reflections** Once happy, select all the candle layer thumbnails. In Layer> Merge Layers, right/Ctrl-click the merged layer and hit Duplicate Layer. Pick the duplicated layer and then Edit>Transform>Flip Vertical. Put the reflected candles below the others, with their blending mode on Normal and opacity at 40%. Apply a Gaussian Blur with Amount on 8.

Tip

Dim the lights

If you think that the flames you have created are too bright, they can be easily be dimmed. Select the layer they are on in the Layers palette and then reduce the opacity to around 80%, making them fainter.

The layer structure
How we fuelled the flames



KEY SKILLS COVERED
What you'll learn

- APPLYING PAINT FILTERS
- TRACING OUTLINES
- ADDING TEXTURE
- SMUDGING PAINT

Get the paint by numbers effect

Try something different with your digital paintings using this great technique

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
About one hour

YOUR EXPERT
Lora Sykes

Way back in issue 11, we showed you how it was possible to create lovely Photoshop art just by using the standard filters. To illustrate the concept of no-hassle creativity, we used a paint by numbers effect. Since the issue went on sale, we've had lots of email from you asking how we achieved this effect, so we decided to write you a tutorial explaining how! It's a really nice effect that will work on pretty much any picture you throw at it, so it's definitely a good technique to have under your belt for when inspiration runs dry.

We've chosen a wooded landscape photo because this is in keeping with the image used on issue 11's cover. However, you really can apply this to any scene or event. All you are effectively doing is tracing around objects and then wiping away parts of the photo to reveal the lines. Then it's just a matter of adding a few numbers to give it a realistic touch.

The biggest hurdle when attempting this technique is knowing what to trace. Do not attempt to trace everything! Because you are working from a photo there will be far more detail than you need, and if you go too over the top with lines you will actually spoil the effect. Just mark out some rough suggestions of form and apply plenty of numbers to give the correct effect.

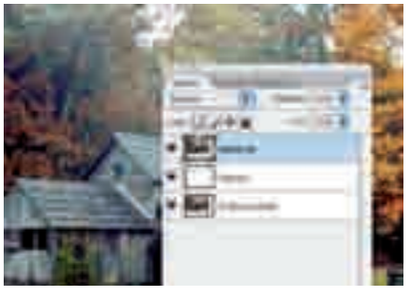
We've only applied the look to parts of the image, but you can go the whole hog. It's up to you to experiment!

WORKS WITH | ELEMENTS 3.0 AND ABOVE, AND PHOTOSHOP 7.0 AND ABOVE

LINE THINGS UP

Start the transformation from photo to number art

01 Priming the canvas Download the photo (see box on the far right) and double-click the layer to unlock it. Call it 'Original photo'. Make a new layer and go to Edit>Fill. Choose White from the Use drop-down menu; keep the mode on Normal and the Opacity at 100%. Name this layer 'Canvas'.



02 Painting layer Duplicate the Original photo layer and rename it 'Painting'. Position it above the Canvas layer in the Layers palette. This is the layer we will be working on for the painting effect. We need the original layer later in the project for colour reference when adding the numbers, so just keep it under the canvas for the time being.

03 Blue guidelines Create another new layer and call it 'Blue guidelines'. Place it above the Painting layer. Double-click on the top colour on the toolbar – this will bring up the Color Picker. Select a light blue (we went for C=72 M=1 Y=3 K=0).

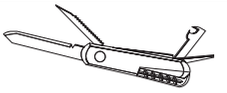
04 Choose the brush Click on the Brush tool, go to the top Options bar and choose a Hard Mechanical brush from the Basic brush set. Pick a 4px brush. It's important to stick with the same brush type and size for all of the line drawing. Create a new layer and move to the top of the layer stack. Draw some rough lines to mark where you want to apply the effect. See the tip below for more.

05 Steady as you go Now all the setting up has been done, the fun bit can start. With your brush at the ready and making sure you're on the Blue guidelines layer, start drawing around the areas for the paint by numbers effect. Do a rough trace around forms, and don't worry about being too accurate.

06 Artistic licence Obviously things such as the lake don't have strong colour differences, but it's quite a big area to leave as one block. So ad lib a bit and pick out a few of the reflections by drawing in some lines around the shadows.

Tool tip

Set some rough guides



The trickiest thing about this effect is that you are working in reverse to how you would do a real paint by numbers painting. You aren't adding paint to the areas, but instead you're taking away to reveal the canvas and numbered areas.

For a rough guide to how to split up the painting into the paint by numbers areas, create a layer at the top of your Layers palette, and with a medium size round brush simply mark out where you want the edges of the painting to stop. Turn this layer on and off as needed.

It's best to pick out the areas that have interesting shapes but don't necessarily detract from the painting's main feature. While the paint by numbers effect will steal the viewer's attention, it's good to keep a focal point.

Web resources

Image used in this tutorial

We've used a photo from Stock exchange (**www.sxc.hu**, image number 344165_9113). It's free to download images from this site, so make it a regular haunt. If you haven't got the Internet or don't want to download this image, the technique will work on any other image.

Tool School

Swatches

Once you've chosen the blue you're going to use for the lines, it's a good idea to make and save a swatch so you can always use exactly the same colour blue. Go to Window>Swatches to bring up the palette. Click on the little arrow on the right and choose New Swatch. It automatically selects the foreground colour you have shown in the toolbar, so make sure it's the correct blue you want. Name the swatch and then click OK.

ADD ALL THE LINES

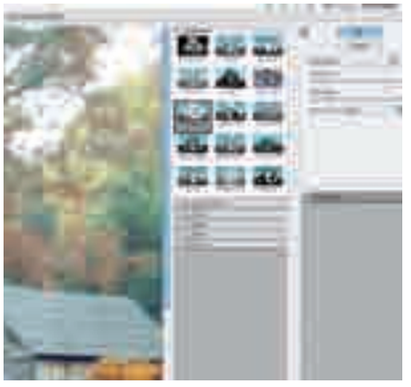
Separate sections and get on with the tracing

07 Smaller areas For the more awkward areas like the water wheel, keep it simple and don't worry if your lines are a bit wobbly. However, if a line goes ridiculously astray, pay a visit to the Eraser tool and choose a 3px Square brush from the Square Brushes set to either neaten the edges or rub out the offending bits and then redraw them in.

08 Checking on progress After drawing out most of the bottom area it's worth bringing back the visibility of the Boundary layer by clicking on the eye next to it in the Layers palette. As this technique involves a lot of close-up work, it's good to zoom out every now and then to see how it's shaping up. It's very easy to get carried away!

09 Top of the class Finish off the bottom area of the photo, making sure the blue lines go right up to your boundary line as well as to the edge of the canvas. Now move up to the top section of the image where we have a smaller area sectioned off, and as before, draw around the different coloured areas.

10 Quick painting Once you're happy you've created enough blue lines, click back onto the Painting layer. Go to Filter>Artistic>Rough Pastel to roughen it up a bit. Change Stroke Length to 7, Stroke Detail to 4, Texture to Canvas, Scaling to 82%, Relief to 10 and the Light to Bottom. Click OK.

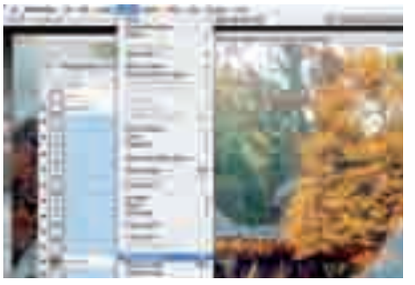


11 Second coat To make it a bit more painterly, go to Filter>Artistic>Paint Daubs and change Brush Size to 8, Sharpness to 8 and Brush Type to Simple.

12 The great reveal Still on the Painting layer, choose a medium size round soft-edged eraser and start rubbing out the areas where you've drawn the lines. Bring up your boundary guidelines again in order to see where to go up to.

13 As easy as 1,2,3 Once you have finished rubbing out the two sections, Select the Type tool. Choose a font that's very plain and easy to read. We went for Helvetica Bold. Make sure your line colour is still selected. Change the font size to about 6.5 and then click in the middle of a line area and type a number of your choice. When you've typed the number, hit the tick icon in the Options bar and repeat on a different area.

14 Colour reference To make the effect as authentic as possible, keep the same number for the same colours. Place the Original photo layer above the Painting and Numbers layers and reduce the opacity to 34%. Every time you need to work out what number to use, be it a new one or an existing one, up the opacity a tad to see what colour exists originally.



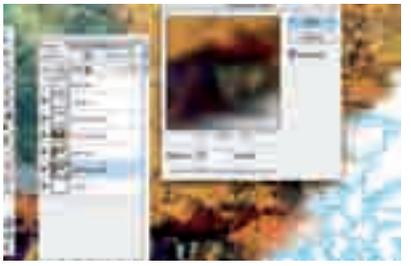
15 Too many layers Click back on the Painting layer to continue adding the numbers. As you will soon find out, every time you create a new number you also create a new layer. To stop your Layers palette filling up with lots of number layers, merge them together as often as possible so at the end you only have one layer with all your numbers on it.

THE NUMBERS GAME

Make sure the effect adds up

16 Double the fun Some real paint by numbers sets have two numbers in one area, meaning you have to mix those colours for that area. To re-create this look, choose the Line tool, change Weight to 4px and create a small horizontal line between two numbers. A couple of these will add a nice bit of authenticity.

17 Bleeding out Once you've numbered all the different areas, turn off the Boundary layer and then go to the Painting layer. Select the Smudge tool and choose the Pencil Thick brush from the Natural Brushes 2 family. Change Size to 25px and Strength to 68%. Start dragging the edges of the painting out onto the white areas. Short strokes work best.



18 Blurred vision Smudge around the edges and then duplicate this layer. Place it below the Painting layer. Drop its opacity to around 27% and then go to Filter>Blur>Gaussian Blur and change the slider to 5.5. Select the Smudge tool again and drag out a few areas This new layer gives the effect of a watercolour wash from underneath the fully worked-up top coat. Merge the two Paint layers.

19 Tidy up Once you've done enough smudging to get the desired effect of painterly edges, it's time to neaten up the blue lines so it looks as though they have been partially painted over nearer the edges. Choose the Eraser tool, make sure the opacity in the Options bar is set at 61% and lightly drag over the lines that are visible over the painted areas.

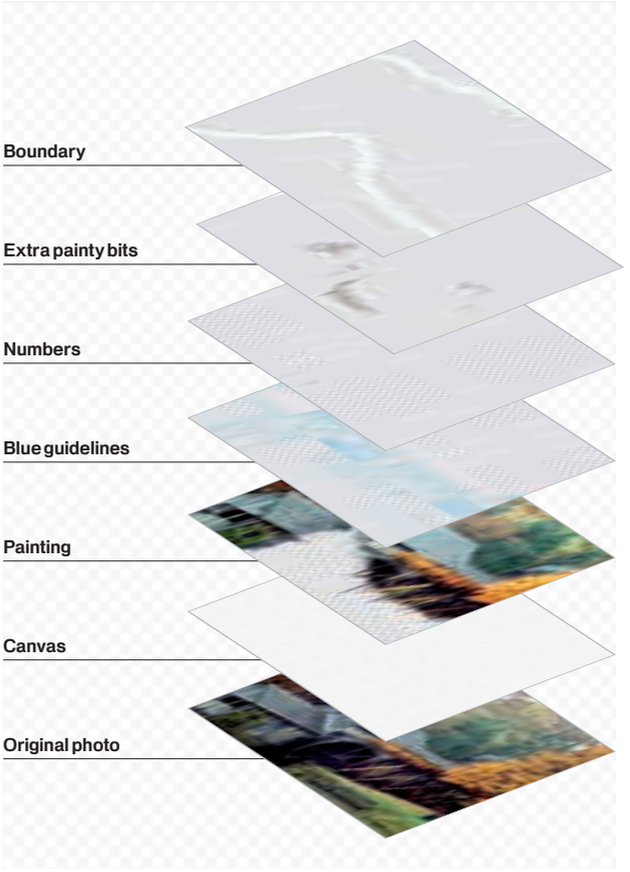
20 Canvas creation Now we are getting near to completion, it's time to add the texture to our Canvas layer. Select it in the Layers palette and go to Filter>Texturizer. Choose Canvas for the texture, change Scaling to 78, Relief to 4 and the Light to Top Right. Click OK.

21 Texture for all Select the Painting, Blue lines and Numbers layers and set each to the Multiply blending mode. This will make the canvas texture show through. However, this will also dull the colours slightly. So go to Image>Adjustments>Levels and move the white triangle left a touch to bring back the brightness.

22 One step further? If you want to go that one step further, why not choose a colour from the painting, and with a Wet Media brush at a low opacity, start painting in washes on a new layer in a few of the numbered sections – as we did here on one or two of the wooden stilts. Once again, set the layer to Multiply so the canvas shows through.

Layer structure

Photoshop paint by numbers



THE BIG TECHNIQUE

Using Adobe Bridge

Manage your images effectively with Photoshop's superb browsing and organising package

Photoshop has always done image manipulation better than any other software. However, getting your images into the program and organising them was never as easy as it should have been, and most people had to either use alternative software or resort to the standard options supplied with their OS. The File Browser in previous versions of Photoshop addressed some of these problems, but did nothing more than give users the option to see their files in thumbnail format before opening them.

With the rise in popularity of digital photography, we all now have many more images to organise. Graphics packages have therefore changed, and Photoshop now sports a separate add-on program, Adobe Bridge, to help sort out your image collection. Sporting full thumbnail and filmstrip preview modes, Bridge lets you take the images you've so carefully created and tweaked in Photoshop, and organise them into a superb gallery. What's more, there are many ways to scan through files, thanks to thorough metadata settings and file ratings and colour labels. You can even perform basic editing functions and batch rename files within the Bridge interface.

Navigation aids Bridge is equipped with a useful Favorites section designed to take you quickly to the images and folders you use most often – you can add your own favourites as and when you wish. There's also a handy file explorer to be found under the Folders tab, not to mention an intuitive drop-down menu to show your most commonly visited folders.

Preview panel In here, you can see a preview of the image you've currently selected in the Thumbnails window. By dragging the panel frames, you can resize this preview to virtually any dimensions you wish.

Image slideshow

Sit back and relax

Adobe Bridge has a fully functioning slideshow function. You can turn the slideshow on by going to View>Slideshow or pressing Ctrl/Cmd+L on the keyboard. When the show starts, images appear one after the other, with filename and rating below – all customisable in one of Bridge's coolest features. Hit H on the keyboard to see a range of shortcuts that let you tinker with just about every aspect. You can alter the duration of each slide, tweak how captions are displayed, whether images are stretched to fit, and a whole lot more. Even better, if you don't like applying ratings etc to thumbnails, you can give ratings and labels live as the slideshow progresses.

Stock photos

Access professional images instantly

Finding stock images is daunting for anyone who doesn't have 'picture editor' in their job title. Unless you know how to get what you want from online stock libraries, searches can result in little or no success. Adobe has cottoned on to this, and Bridge boasts a direct link to a whole gamut of stock photos and images. Click the Adobe Stock Photos link in the Favorites tab to be taken to a page where you can view thumbnails and picture info for thousands of images. And all done without leaving Bridge!

WORKS WITH | PHOTOSHOP CS2 AND PHOTOSHOP ELEMENTS 4

Filter function Adobe Bridge has a variety of tools to help you find images on your computer and sift through those you've already imported. If you set labels and ratings for your images, you can very quickly separate your favourites by using the Filter function above the Thumbnail window.

Stock photos One of Bridge's main advantages over similar image packages is the ease with which you can find, browse and purchase stock photos. Without ever leaving the Bridge interface, you can search through thousands of professional images, view high-quality previews, then purchase and download.

Thumbnail preview The Thumbnail Preview window can be customised in many ways, most importantly in the size of the thumbs themselves and the background colour of the window. In this section, you can also apply labels and ratings to each of your images.

Tip

Finding Bridge

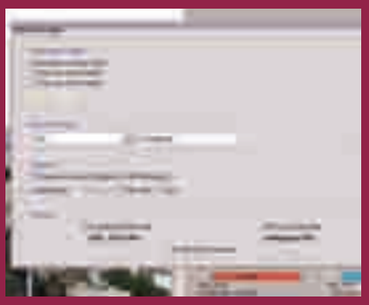
Bridge isn't the most clearly signposted software ever written – to run the program, open up Photoshop and then click on the Go to Bridge icon next to the Brushes palette in the top right-hand corner of the screen.

Batch renaming images

Change filenames in seconds

After dragging images into Bridge, you may want a consistent naming convention for your collection. The Batch Rename function will take care of the job.

01 Choosing images First select the images you'd like to rename – in our case all images in the collection, so press Control (Apple) +A to select every pic. Now right-click any image and hit Batch Rename in the drop-down menu.



02 Naming conventions There are various ways to rename, but we'll change our pics to 'bridgepics01' etc. We chose Rename in the same folder. Pick Text in the first drop-down and enter new text, eg 'bridgepics'.

03 Numbers game Hit the plus sign on the right to add another parameter. Pick Sequence Number, enter the number to start and how many digits to use. A preview appears. When you're done, hit Rename.

Metadata

Sort out your Ps and Qs

Let's face it, there's no point in having thousands of images to call upon if you have to scan through every single picture every single time you want to use one of them. In the walkthrough on the following pages, we show you a couple of quick and dirty tricks to put your pictures in some kind of order. If you're keen on working like the professionals, you could do a whole lot worse than clicking the Metadata tab under the Preview panel. Here you will find all the XML information contained on your images, including the all-important information stored by your digital camera, not to mention a host of blank data that you can fill in to make your images more searchable. In addition to this, you can click on the Keywords tab to attach a series of search words to your images.

Background colour

Give images the backing they deserve

One of the strangest things you'll notice about Bridge when you open it for the first time is the grey background in the Thumbnail window, which somehow manages to make even the most dynamic of images seem drab and dull. Thankfully, it's pretty easy to eliminate grey from your Bridge life. Go to Edit, then choose Preferences. In the first Preferences window that appears, you'll see a slider next to Background. Moving this slider will rid you of the grey, although you'll notice that you're limited to a purely greyscale palette – we would suggest opting for solid white or black.

CROSSING THE BRIDGE

Get your images organised once and for all

essentials

SKILL LEVEL

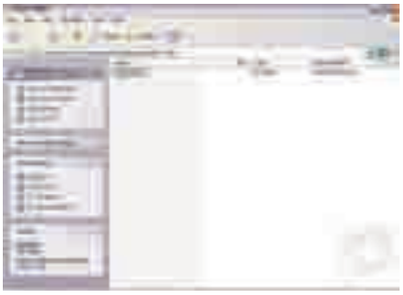
Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

Thomas Watson



01 Create a new folder When you drag images into Bridge, the program automatically copies those files into a project folder. Consequently, it's better to create a folder beforehand for this purpose. Once you've done this, navigate to your newly created folder in Bridge using the Folders tab.

02 Importing images Importing photos into Bridge couldn't be easier. With your new folder selected, you should see a No Items to Display logo in the Image window. To import photos, just drag them from their existing folder into this window. Alternatively, you can copy your images directly into the project folder, and they'll automatically appear in Bridge.

03 Thumbnail view Adobe Bridge gives you many different ways to view your images, but we find that the Thumbnail option is the most user-friendly. Make sure you're in Thumbnail mode by clicking on the relevant icon at the bottom right-hand corner of the interface. You can change the thumbnail size by moving the slider opposite.

Tip

Click it slowly

When you're rating pictures, it's very easy to accidentally click twice on an image and open it up in Photoshop. We've learned that it's best to click once to select, wait, then click again to rate.

04 Moving around When you import images, they're automatically ordered according to filename, but you have the opportunity to place them in any order you choose. To change the order, simply drag one of the images to another part of the Image window – you'll see a blue bar appear, indicating where the image will move to.

05 Sort it out Another way to alter the order of your images is to use the Sort function, which rearranges your images according to a variety of settings. To achieve this, right-click on any image and select Sort, then choose one of the parameters from the sub-menu that appears.

06 Rate it Like audio software and some other image organisers, Bridge enables you to rate your images with 1-5 stars. You can rate any picture at any time by simply clicking on one of the five circles that appear below the image.

Finding your way

Bridge's impressive search function

With so much in the way of metadata and keyword functionality, it can be no surprise that Adobe Bridge is also equipped with a mighty Find section. To access the Find function, click on Edit, Find, or press Ctrl/Cmd+F on the keyboard. The unassuming-looking window this produces actually contains a wealth of options designed to ensure you can always get your hands on the image you're after. Thanks to the Browse section, you aren't even limited to scanning through images you've already imported into Bridge. The real power stems from the searching criteria available, though – click on Filename, and you'll see a range of search

parameters based on your image's properties. Add to this the ability to perform searches on multiple criteria simultaneously, and you have pretty much everything you need to find just about any image on your computer.

Thumbnail size

Preview images your way

Although there's a preview window on the left of the Bridge interface, there are times when it's far more useful to view a number of images at a reasonable resolution. Bridge affords you a fair amount of control in this regard, allowing you to tailor your thumbnail size accordingly. The Thumbnail slider appears at the bottom left of the Bridge interface, and lets you set the preview size at anything from impossibly tiny to near full screen. If you're using a scroll wheel mouse, you can also adjust the same setting by holding down Ctrl/Cmd and scrolling up or down.

07 Bring to order Why would you want to do this? Well, if you rate all of your images in this manner, you can use these ratings as another method of ordering your files. To do this, click on the arrow next to Unfiltered at the top right, and then choose from one of the 'Show x or More Stars' options.

08 Labelled with love Another helpful addition to Bridge enables you to apply labels to each of your images. To add a label to an image, right/Ctrl-click on it and then select Label from the drop-down menu. Lastly, choose a colour from the list.

09 Colour the rest This is a very quick and easy way to colour-code your images. What makes this feature so useful is that, unlike the Sort function we described earlier, you can apply colours according to any principles you like – giving you the chance to create your own filing system.

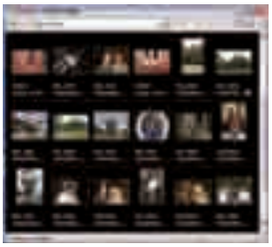
10 Filter the labels Once you've labelled your images, you can use the Filter option again to show one, some or all of the colours you apportioned. Depending on the criteria you used for colours (maybe photos, Photoshop artwork and stock art could be three), you can very easily filter through a whole array of images.

11 Simple editing Although Bridge is mainly an organisational tool, it does have a few quick and easy edit functions. They are basic tools but if you're running a slow computer, the ability to rotate and change file information in Bridge could be a godsend. You can access these functions by right-clicking on any image.

12 Back into Photoshop Getting from Photoshop to Bridge is a doddle, so it's no surprise that it's just as easy to go back the other way. To open any image in Photoshop, simply double-click on it in Bridge – Photoshop will instantly open, with your image all ready for editing.

Compact viewing

A smaller and faster interface



Despite the name, Compact mode doesn't necessarily relate solely to the size of the Bridge window, although this can often be the case. The main difference between Normal and Compact mode is that the latter removes the menus and panels from the interface, leaving you with a window full of scalable thumbnails. The benefits of this are that Bridge can operate much more efficiently, and also means that it acts pretty much like a lightbox for Photoshop; with no preview function in Bridge, the only way to view a thumb at full resolution is to double-click and open up Photoshop.

Filmstrip mode

A different viewpoint

We've focused mostly on using thumbnails to see previews, but Bridge also has a very handy Filmstrip mode. As you may know, this setting, which is common in many image viewers, offers a combination of Thumbnail and Slideshow modes, and lets you view images at near full resolution alongside thumbs of other pictures. You can turn the filmstrip function on by clicking on the relevant icon at the bottom right of the Bridge interface. There are plenty of options for this mode, though, so don't stick with the default settings. Clicking on the dotted right-angle icon that appears next to the arrows, for example, changes the orientation of the filmstrip from Landscape to Portrait.

Hand colour B&W photos

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
One hour

YOUR EXPERT
Matthew Henry

ON THE CD
Starter file

Add colour to monochrome in order to give those old images a sense of colour realism, or perhaps give new images a more artistic feel…

The practice of hand colouring black-and-white photographs predated the invention of colour film but maintained its popularity long after – as much a tool for surreal, artistic effects as for the traditional means of adding colour realism.

Thankfully, we no longer need to mess about with oils, watercolours or dyes to achieve this look, and can use Photoshop to happily colour old black-and-white photographs to fill in historical blanks, or even to desaturate our colour images for recolouring with an altogether more artistic veneer.

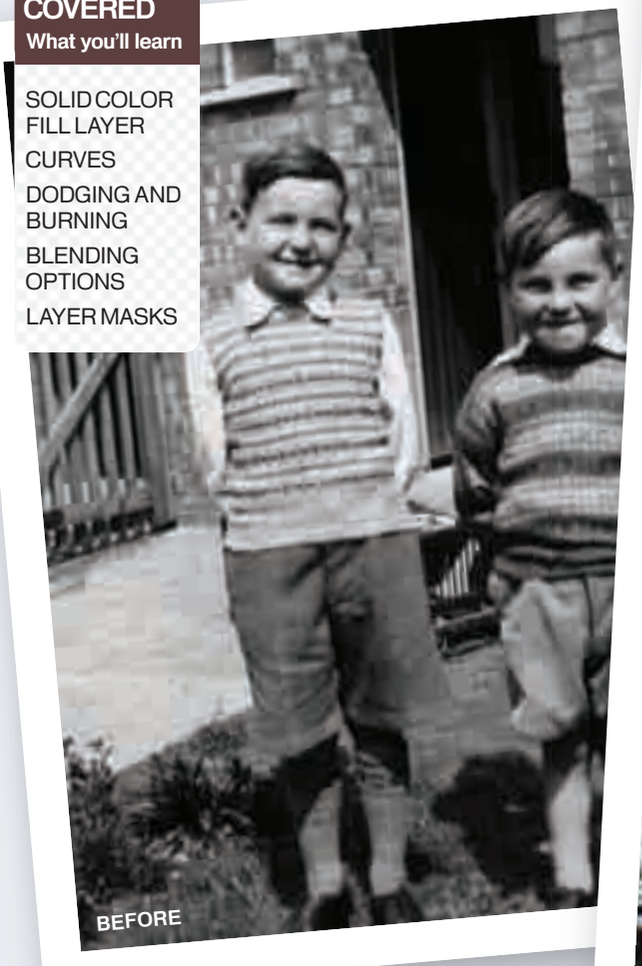
There are three core foundations to our digital hand-colouring technique. The first is the Color blending mode which allows us to add colour without affecting underlying detail. Its only drawback is that the shade of our chosen colour is constrained by the information below – painting a deep red on a light area is only ever going to give you pink.

And therein lies our second foundation – the Curves adjustment layer. We can solve the luminosity problem by darkening or lightening an area of the underlying information without destroying important detail, giving us the chance to make use of any colour we want.

You'll find our third and final foundation in the layer blending options . The Blend If section allows us to target specific areas of the underlying tonality with our colour, enabling us to preserve the neutrality of deep shadows and bright highlights for an added sense of realism. If all this sounds complicated, just get going and it'll fall into place!

KEY SKILLS COVERED
What you'll learn

- SOLID COLOR FILL LAYER
- CURVES
- DODGING AND BURNING
- BLENDING OPTIONS
- LAYER MASKS



WORKS WITH | PHOTOSHOP CS AND ABOVE

THE FIRST STEPS

Get used to adding colour

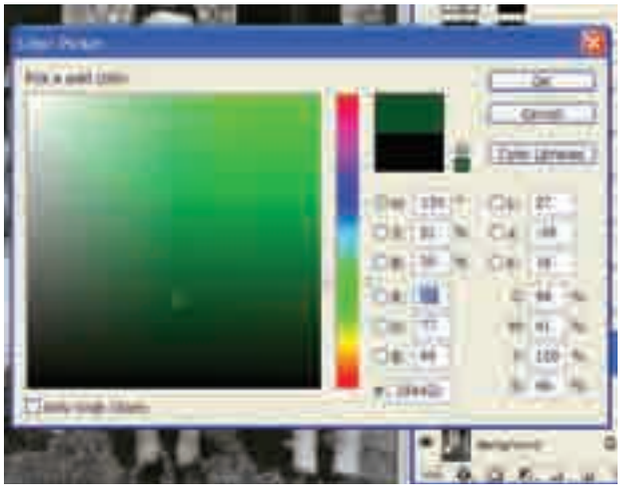
01 Duplicate the background layer Open up the source file from this issue's disc. If you're working on your own photo and it's colour, duplicate the background layer (so you've got the original colour layer safe) and then use Ctrl/Cmd+Shift+U to desaturate the new layer. If you then use Save instead of Save As by mistake, you haven't lost your colour detail.

02 Create a painting layer We're now going to create our painting layers. Click the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette and select Solid Color. OK the dialog and then use Ctrl/Cmd+I to invert the layer's mask to black. Finally, change the layer blending mode from Normal to Color.

03 Open the blending options Now right/Ctrl-click the Solid Color layer and select Blending Options from the menu. Note the two greyscale ramps in the Blend If section at the dialog base. Hold down Alt/Option and click the black triangle on the left of the bottom ramp. The triangle should split into two.

04 Hone the Blend If dialog Drag the right-hand part of the triangle rightwards until the figure above moves from 0 to 70. Move the left part until the corresponding figure reaches 30. Alt/Option-click the white triangle on the other side of the same ramp to split it and move its two parts to 225 and 185 respectively. Hit OK.

05 Multiply the painted layer Now we're going to duplicate our layer to save us having to perform this task each time. With the Solid Color layer selected, hit Ctrl/Cmd+J around 20 times to give us plenty of layers to play with. We can always delete layers that we don't need later.



06 Choosing our grass colour Next comes the fun part. Select the first Solid Color layer and double-click the Layer icon to open up the Color Picker. We're going to start by painting the grass, so we move the slider to find a suitable green and then select an appropriate shade within the main Picker window.

07 Painting in the grass Next, we select the layer mask, zoom in with Ctrl/Cmd and +, and paint the grass with a white brush set to 90% hardness. If we stray over the lines we simply press X to swap white for black, and paint the black mask back in where necessary. When we've finished, we can make changes to colour by double-clicking the Layer icon again to open the Color Picker.

Tip

Blend If

In the natural world, bright highlights and deep shadows are colour neutral if you've got your in-camera white balance right. Nothing gives away a hand-coloured image like blue shadows or pinky highlights. The best way to prevent shadows or highlights being touched by colour is to use the Blend If slider in the layer blending options. We can alter it later by simply right/Ctrl-clicking the layer.

Expert Tip

Colour theory

The Color blending mode ensures luminosity of underlying info isn't affected by the brightness of a colour. If you select a brighter colour in the Color Picker, it has the same effect as selecting a more saturated colour. Increasing saturation either way does have an effect on luminosity detail below – select too saturated a colour and you'll destroy detail, albeit not to the same extent of brightness in Normal blending mode.

Tip

Skin colouring

Bear in mind that skin isn't a uniform colour. With Caucasian people, the skin seems to get redder as it goes into shadow, and more yellow around highlighted areas. Also, certain areas such as cheeks and lips are pinker than, say, the forehead. You can usually do a decent job with a base pink/peach layer and a redder colour on cheeks and the chin, but try also increasing red in shadow and yellow in highlight areas.

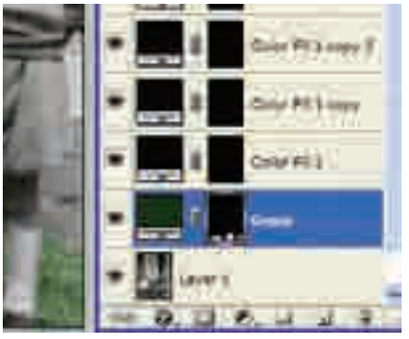
Expert Tip

Curves accuracy

When painting in colour, you can get away with not being precise around areas with heavy shadow or bright highlight detail – they won't be coloured anyway because of our Blend If settings. However, when you use this painted selection for Curves, every area without precision colouring will stand out. This is why you need to zoom in after your Curves adjustment is applied to check if any patching up will be needed.

GET INTO GOOD HABITS

Organising your layers is the key



08 Rename as we go We finish by double-clicking the layer name label and changing the name to Grass – we'll be using a lot of layers, so it's vital that we rename every one as we go so we can keep track of where we're applying our colour.

09 Colour the soil We select the next layer up for the soil and choose a brown colour from the Color Picker. We paint it in, but no matter how dark a shade of brown we pick, the soil still looks too light because of the underlying tone. We choose the best brown we can, and then Ctrl/Cmd-click the layer mask to load our selection.

10 Darken the soil Now click the Create New Fill or Adjustment icon in the Layers palette and hit Curves. The selection should still be active, so when we drag the curve downwards to darken everything with a single point, only the soil is darkened. We zoom in to check edges, select the Curves layer mask and touch up problem areas.

11 Plants and other foliage We name the Curves layer Mud Darken, and then move above it to the next Solid Color layer. We name this Plants and choose a darker green than the grass and paint the colour in with a white brush. We use another layer for the dead foliage in the mud, which we paint a sandy colour.

12 Colour and darken the gate Next is the gate, which is also painted brown, but the underlying colour is too light and it comes out more of a flesh colour. Again, we solve the problem by Ctrl/Cmd-clicking the layer mask and adding a Curves layer to darken, then zooming in and tweaking the edges if necessary.

13 Door painting and Blend If tweak We paint the door blue, but very little is taken in the shadows because of our Blend If settings. We decide we want to show a bit more blue in the door even at the expense of realism, so we right/Ctrl-click the layer, select Blending Options and move both black sliders back towards their original position far left.

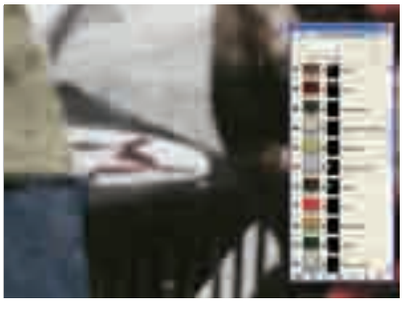
14 Three colours for the brickwork The brickwork on the house is next, and we discover that a uniform colour doesn't work well, despite the variations in shade. We decide to pick three colours – two different colours for the brick, and another colour for the plaster between the bricks. We carefully paint these in.

REALISTIC TOUCHES
It's make or break time

15 Darkening three layers together We want to darken the house surface as a whole, so we Ctrl/Cmd-click the first brick colour to load its selection, then the other two with the Shift key also pressed. This way all the selections are added together. A Curves adjustment layer is then added and the house front darkened a little.

16 Building up the skin We now want to focus on skin colour and carefully pick our base layer colour which is added to all skin areas on both children. A second redder skin colour layer is created, and the colour added to the cheeks and tops of the ears. A little is also added to their chins and under their eyes with the brush set to 40% opacity instead of 100%.

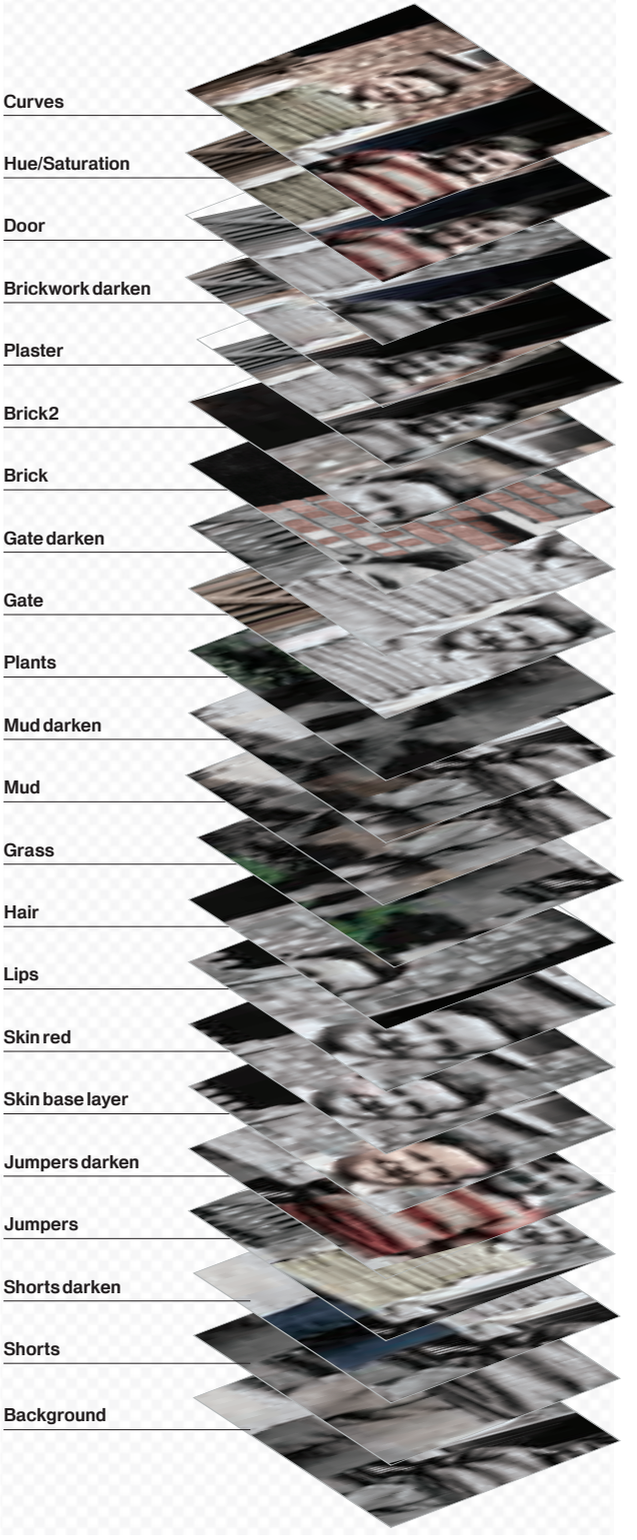
17 Finishing the clothes and hair Now we can focus on the clothes. Both shorts are painted (with the brush set back to 100%) and both require darkening to different degrees, which we achieve with two separate Curves layers. The same goes for both jumpers. The hair is then coloured on both boys, before a touch of colour is added to the gate post latch and the toy behind the boys.



18 Zoom in and tidy up We zoom in and move around the image carefully by holding down Space and clicking and dragging, looking for any dark edges where darkening adjustments may not be clean or colour may have strayed where it shouldn't. We tidy up as needed by working on the mask of the relevant layer.

19 Increase contrast and drop saturation Finally, we add a Curves adjustment layer at the top of the stack to boost colour, using two points to produce an S curve. A Hue/Saturation adjustment layer is then added on top, and Saturation knocked down a bit to remedy the increase caused by the Curves adjustment.

The layer structure
How we created our colourful magic



FOCUS ON EXTRUDE FILTER

Extrude filter

Hiding in the Stylize filter set, Extrude can give very interesting effects. Here's a guide to its options

When you're trying to think up new tricks for adding pizzazz to your images, it's often a good idea to visit the Filter menu. While some design snoots flare their nostrils at the mere mention of a filter, the fact is they're often a great foundation for whatever effect you have in mind.

It tends to be a case of applying a filter then making tweaks, but one filter that works pretty damn good on its own is Extrude. As its name suggests, this filter makes part of an image extrude out to give a surprisingly effective 3D impression. Once you've entered your settings, Photoshop gets down to the business of splitting the image into columns, which can be topped with either a square (Block option) or a pyramid. If you go the square route, you can decide if the columns are capped with the original image or a colour based on the image.

The reason this filter is so effective is that the columns extend in a sphere-like manner, so the ones in the middle stick straight out, while those nearer the edges are at an angle. You can apply the filter to a photograph to get an interesting effect, or use it on a pattern for an abstract look. In fact, why not use the Pyramid option to create patterns or textures to apply to images?

Big up the columns Use the Size and Depth areas to decide how big and tall the columns can be. You can also use further options to decide if the columns are random or arranged according to image brightness.
All quiet on the solid front This is one of the most important options because it determines how the face of the columns looks. When checked it will give a solid colour on the end of each column. When unchecked it will use the original image. You only get the option to use the original image with Blocks.

Size it up

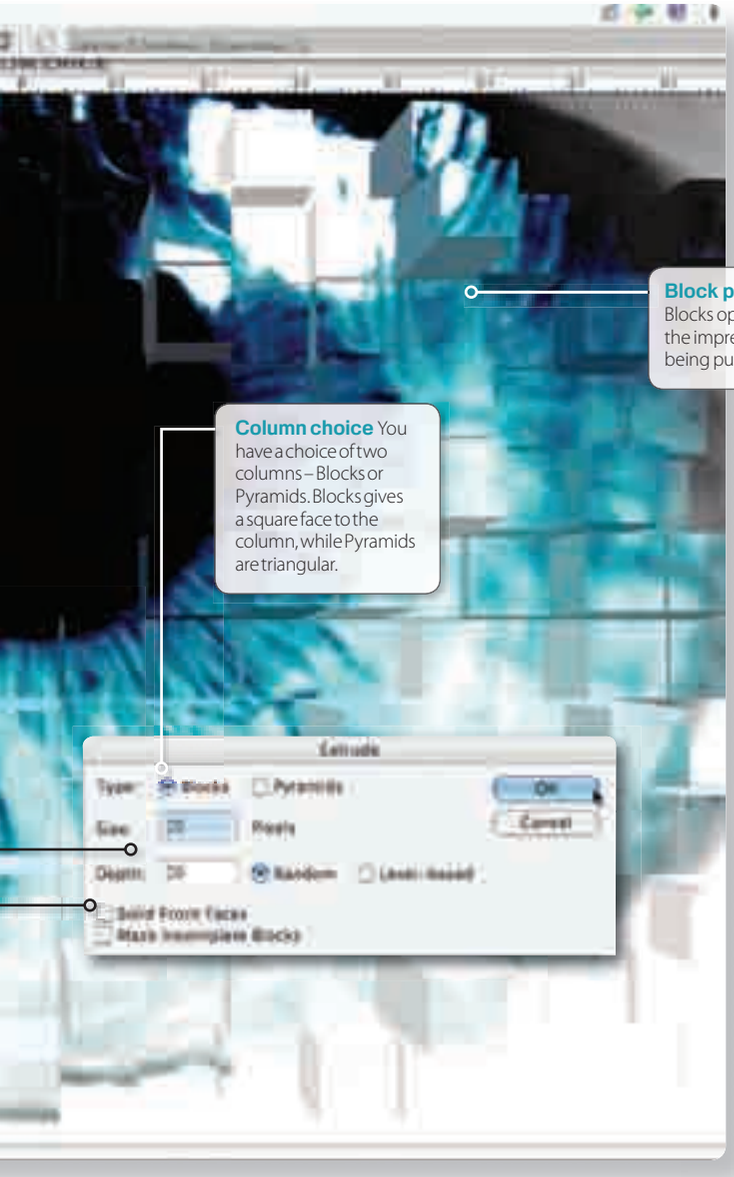
And get the right depth

The Size and Depth fields determine how the 3D columns look. The Size option deals with how large the square or pyramids are – ranging from 2 to 255 pixels. Obviously the smaller the value, the smaller the column size. You can decide how far the tallest column extends using the Depth field – enter a number between 1 and 255 to see the effect. The smaller the number the shorter the column, which can give a very subtle result and is suited for when you want to retain the features of a photo.

Solid choice

Image or abstract?

When you select Blocks as the column type, you can play around with what goes on top of each column. This control comes courtesy of the Solid Front Faces checkbox. If it's selected, Photoshop takes a reading of the colours in that square and finds an average colour. This is used to create a solid colour square. Deselect this option, however, and each column will be capped with the original image. Obviously, go for this if you want a recognisable result.



Block party We used the Blocks option here to give the impression of the image being pulled outwards.

Column choice You have a choice of two columns – Blocks or Pyramids. Blocks gives a square face to the column, while Pyramids are triangular.

Tip

Filter control

Although the great thing about Extrude is that it can be used on its own, for extra control try experimenting with making selections or masks before applying the filter. This lets you control what extrudes and what doesn't.

The Extrude options

How to affect your image

While it's not festooned with loads of options, there's enough in the Extrude window to ensure you get the effect you want. Here's a look at them all…

Original

Blocks (Random)

Blocks (Level-based)

Blocks (Solid Front Faces)

Pyramids (Random)

Pyramids (Level-based)

Mask Incomplete Blocks selected

Mask Incomplete Blocks unselected

Going random

Further control of the columns

In addition to entering a Depth value, there are two checkboxes that give further options. Random is pretty self-explanatory – the height of the columns will be randomly generated (obviously going no higher than the value entered in the Depth field). The Level-based option is a bit more interesting, because the columns' height is arranged according to brightness. Bright areas will make the columns higher, and dark areas will cause stunted columns.

And the rest

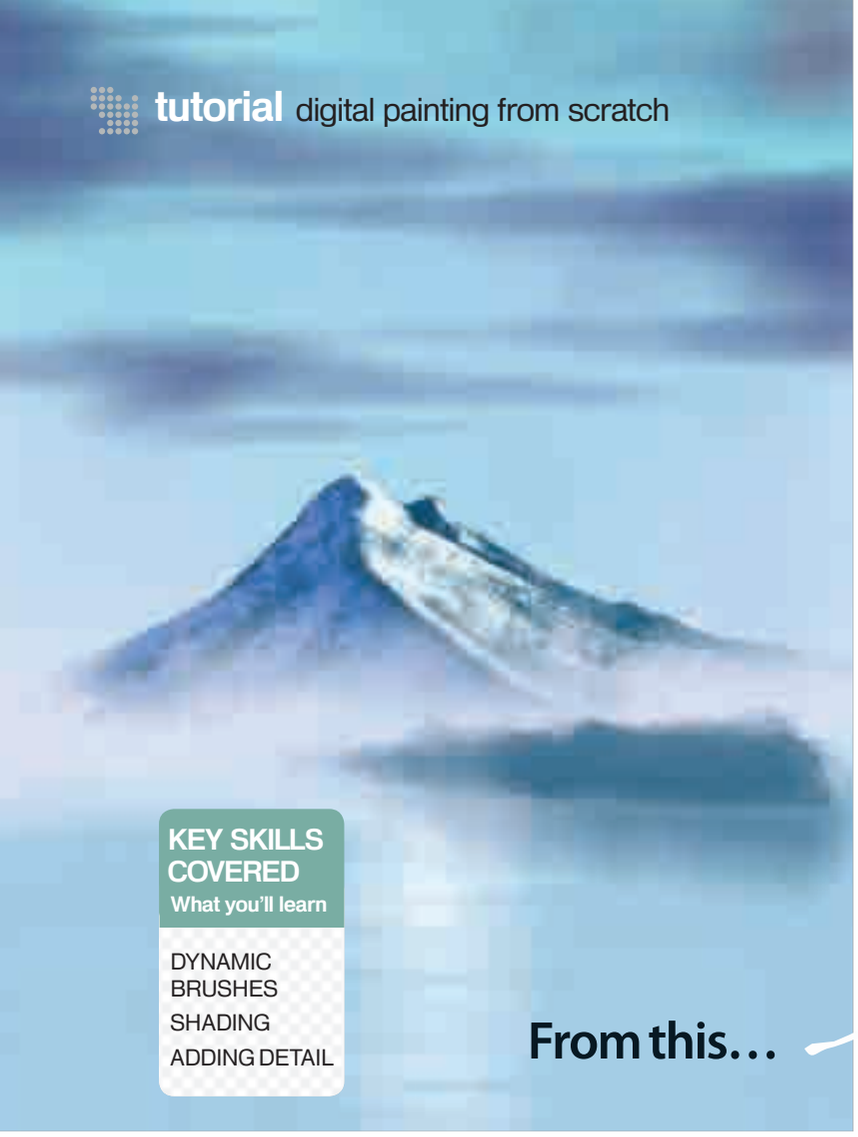
Hiding pixels

The final checkbox resting at the bottom of the Extrude window is Mask Incomplete Blocks. This sees to any columns that would extrude out of the image area with the current settings. So, if you set a high number in the Depth area, you will probably find that the columns around the outside disappear. This is because they have been masked. For columns to appear all over your image, simply make sure that this option is unchecked.

Tip

No need to convert

With most of Photoshop's filters you need to work in RGB mode, but the Extrude filter works even if you're using a CMYK image.



KEY SKILLS COVERED
What you'll learn

DYNAMIC BRUSHES
SHADING
ADDING DETAIL

From this…

…to this

Digital painting from scratch PART 2

Find part one on the CD

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
40 minutes

YOUR EXPERT
Tim Shelbourne

ON THE CD
Starter file

Last month we set the scene for a landscape painted from scratch in Photoshop. Here we're adding the trees, foliage and finishing touches

We're going to complete the landscape painting we started last time, so you'll need to open your half-finished image from last month's tutorial (also on the CD). We'll be using it as the starting point for this tutorial.

In the following walkthrough, we'll add the trees and finishing touches, and we'll be using some of the dynamic brushes that ship directly with Photoshop to create various components in the image.

Once we've set the brushes up correctly, you'll be amazed how easy it is to create super-realistic fir trees, rocks, bushes and convincing reflections on water. Even if you have no drawing or painting ability at all, by letting Photoshop brushes do all the work you can create beautiful art!

We're creating a specific image here, but the techniques will stand you in good stead with your own landscapes. One vital point is that the whole exercise is much easier and adaptable if you paint each new component on a separate layer. With each part of the painting on an individual layer you can easily move and adjust any of the features. If you're not happy with the colour of an area, you can change it simply by using the Image>Adjustment>Hue/Saturation command on that layer.

Before you start on this project, make sure to display the Brushes palette via Window>Brushes. We'll be making lots of adjustments to the brushes, so it's best to have this palette displayed at all times.

BARKING MAD

Introduce some trees

01 **Tree trunks** Load the Thick Heavy Brushes and choose Rough Round Bristle from the brush thumbnails. Choose a very deep green for the foreground swatch and add a new layer. Now use this brush to draw a vertical line for the trunk of the large tree on the left of the painting.

02 **First foliage** Load the Natural Brushes 2 set and pick the Chalk Dark brush from the thumbnails. In Brush Tip Shape change Roundness to 45 and Angle to 13%. In Shape Dynamics set Size Jitter to 30%, Minimum Diameter to 50, Angle Jitter to 4% and Roundness Jitter to 40%. Using this brush at a very small size, begin to click with it on the left of the trunk. Each click will add a branch of foliage.

03 **Bigger branches** You need to increase the size of the brush (via the right-facing Square Bracket key on the keyboard) as you work down the tree. Remember to use just single clicks to add the foliage, and don't hold and drag the brush. Place some of your brush strokes slightly away from the trunk to add variety to the foliage outline.

04 **More foliage** To add the foliage on the right side of the tree trunk, we need to flip and rotate the brush. In the Brushes palette, click on the Brush Tip Shape entry and check the Flip X box. In the Angle value box enter -13%. Now reduce the size of the brush again and using the same technique as before, add the foliage to the right side of the tree.

05 **Painting the ground** You may need to paint over the centre of the tree a few times to make it solid. Now, using the same brush at a large size, paint in the ground at the base of the tree.

06 **New brush, new colours** Add a new layer. Choose a mid-green for the foreground colour swatch, and a slightly lighter, more yellow green for the background. Now choose the Chalk Light brush. In Shape Dynamics, set Angle Jitter to 8%, Size Jitter to 30% and Minimum Diameter to 35%. In Brush Tip Shape set the Roundness value to 50%.

Tree surgery

Focus on realism

The brushes we're using here to paint the trees are set up in such a way that the marks you can make with them look remarkably like tree foliage. However, we'll focus here on a couple of important points about how you can add extra realism to the trees by actually using the brush **properly.**

01 **Branch formation**
When you're painting the tree branches with the brush, make sure to 'step' the branches in and out as you add each one with single clicks. By placing some brush marks close to the centre of the tree, and some further out, you'll end up with a far more realistic effect.

02 **Generate a selection**
When you've painted the main body of the tree and are ready to add foliage highlights, hold down the Ctrl/Cmd key and click the thumbnail for the main tree layer in the Layers palette to generate a selection from it. You can then add the foliage highlights without painting over the tree outlines.

03 **The right angle**
For your trees to look realistic, it's vital to change the angle of the brush for the foliage on each side of the trunk. You can do this by going to Brush Tip Shape in the Brushes palette and either entering a numerical angle value directly into the box or dragging on the brush map.

WORKS WITH | PHOTOSHOP CS AND ABOVE, ALTHOUGH YOU CAN DO A LOT IN ELEMENTS

Tip

Brush control

During this project, you'll need to change the size of your brush a lot to paint the various components in the image. Rather than having to go to the slider in the Options bar again and again to change the brush size, you can actually do this via the keyboard instead by using the Square Bracket keys. Use the right-facing bracket to make the brush bigger, and the left-facing bracket to make it smaller.

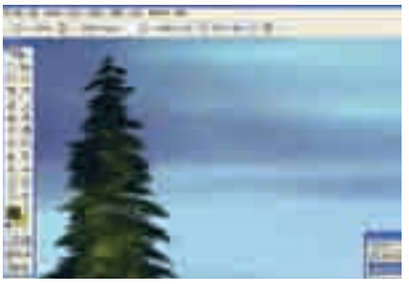
Tip

Tree planting!

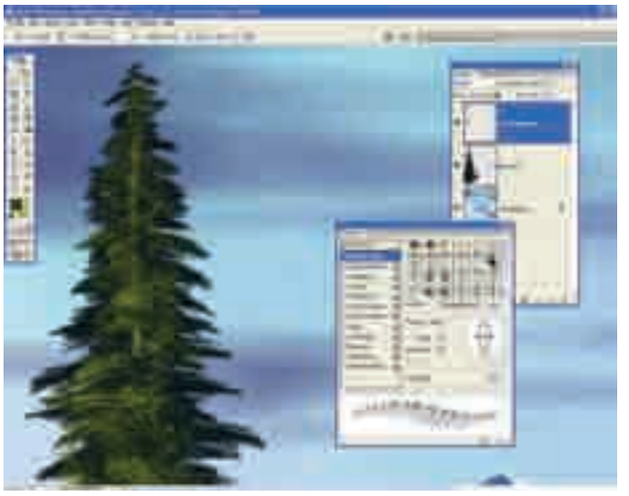
Here we're giving you the essential techniques you need to paint each element in the picture, but you needn't stop there. You can add as many trees or bushes as you like, simply by painting more of them using the same techniques. You could even duplicate existing tree layers to make a forest. Simply duplicate the required layer and then move them, size or even flip them via the Edit>Transform menu.

LEAF IT OUT

Have fun with foliage



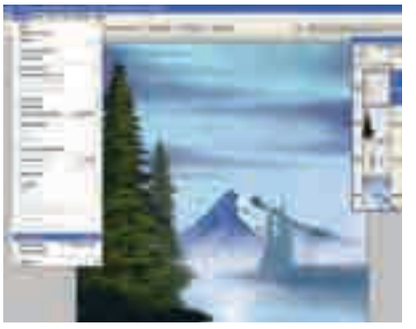
07 Foliage highlights In the Brushes palette click the Color Dynamics category. Set Foreground/Background Jitter to 100%. In the Options bar reduce the opacity of the brush to 60%. Now begin to click in some lighter foliage over the main tree. Remember to adjust the size of the brush to suit the size of the underlying darker foliage.



08 More highlights Change the foreground swatch to a light yellow/green and add a few touches of this colour within the foliage you've just painted. Now, in Brush Tip Shape, rotate the brush to 90 degrees, reduce the size of the brush and then click in just the hint of a trunk down the centre of the tree.

09 Background trees Swap back to the Chalk Dark brush and set up its dynamics as in step two. Choose a mid grey/green for the foreground swatch. Click on the background layer and add a new layer. Now add a distant tree behind the main tree. Refer to the 'Tree Surgery' boxout for more information on how to construct the trees.

10 At a distance Add a few more much smaller distant trees, simply by using the same technique but using the brush at a much smaller size. When you're happy with these trees, blur this whole layer via Filter>Blur>Gaussian Blur. Use a small Blur Radius of between 5 and 15 pixels.



11 Second tree For the second main tree, we'll use a duplicate of the first. In the Layers palette, click on the main tree highlights layer and go to Layer>Merge Down to merge this layer with the main tree layer below. Duplicate this merged layer.

12 Seeing double Go to Edit>Transform>Flip Horizontal to flip the duplicated tree. Now pick the Move tool and drag the tree over to the right of the image. To increase the size of the tree go to Edit>Transform>Scale. Drag on the corner handles of the Transformation bounding box to enlarge the tree. Position it by dragging inside the box. Hit Return to commit the transformation.

13 Shoreline Click on the topmost layer and add a new layer for the shoreline. From the Natural 2 brush set, choose the Pencil Thick brush. In Brush Tip Shape reduce Roundness to 56% and set Angle to 81 degrees. For Spacing use 42%. Go to Shape Dynamics and use these settings: Size Jitter 55%, Minimum Diameter 37%, Angle Jitter 9%, Roundness Jitter 63%, Minimum Roundness 25%.

WORK ON THE BASE

Add rocks and base detail

14 Shoreline detail In Color Dynamics set Foreground/Background Jitter to 100%. Now choose a mid brown for the foreground swatch and a slightly darker brown for the background. Size the brush to around 100 pixels. Begin to add the rocks and earth along the shorelines with this brush.

15 Larger rocks Increase the size of the brush as you work towards the foreground. Because of the way we've set the brush up it will scatter realistic rock-like shapes of varying tones as you paint. Repeat along the shoreline on the right-hand side of the image.

16 Reflections Click on the distant trees layer and add a new layer for some reflections. Now, using the same brush at just 15% Opacity, paint some reflections below the shorelines you've painted. Next, go to Filter> Blur>Motion Blur. Use an Angle of 90 degrees and a Blur Radius of around 50 pixels. Click OK.

17 Brush for bushes Click on the top layer in the layer stack. Click the small right-pointing arrow at the top right of the Brushes palette and choose Reset Brushes. Choose Dry Brush and in the Brushes palette, uncheck the Dual Brush checkbox. Add a new layer and then choose a deep green for the foreground colour swatch.

18 Add the bushes Now increase the size of the brush to around 400 pixels and begin to add bushes, with single clicks of the brush to both the left-hand and right-hand areas of ground beneath the trees. Make sure not to click and drag the brush, but just use individual clicks to render the bushes.

19 Distant bushes As you work towards the distance, reduce the size of the brush (using the left-facing Square Bracket key on the keyboard), to give the impression of perspective. Make sure to click over the furthest shorelines for maximum effect.

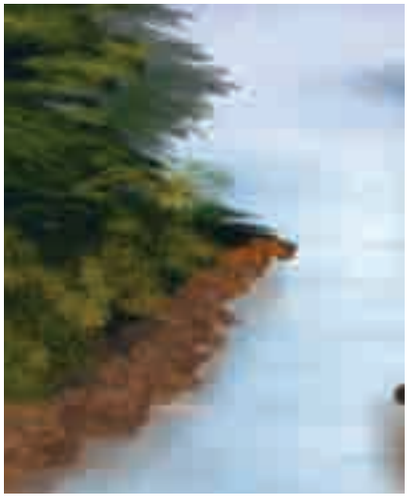
20 Bush highlights Using the same brush, pick a lighter green/yellow for the foreground swatch. With the brush at a smaller size, click in some highlights on the bushes on both sides of the image. Reduce the brush opacity to 60% in the Options bar so they blend with the midtones. Apply highlights to the bushes on both banks.

Tip

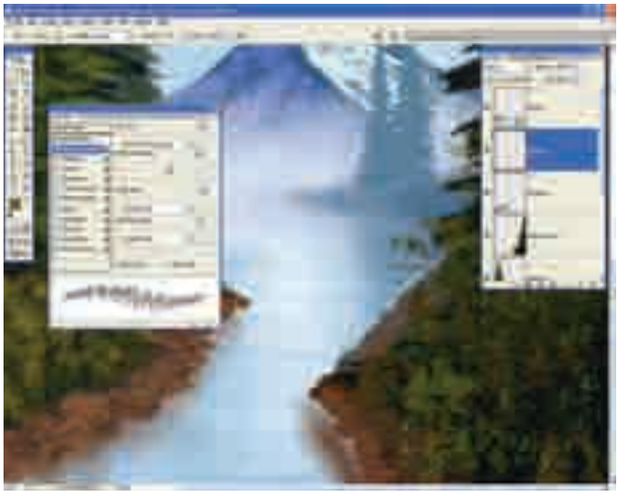
Choosing colours

Although you can choose colours by double-clicking the foreground swatch or by using the Color palette (Window > Color), you can also pick up colours directly from your painting. To do this you need to access the Eyedropper tool. While you're using the Brush tool, you can activate the Eyedropper by holding down the Alt/Option key on the keyboard. With the key held down, click on a colour in your image to set it to your foreground colour swatch.

IN THE FOREGROUND
More highlights

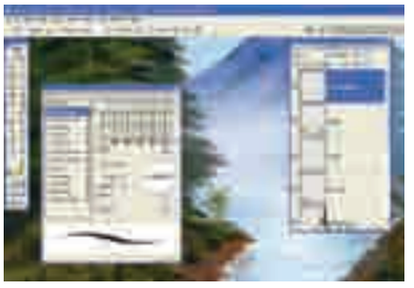


21 Smaller highlights
Again, reduce the size of the brush as you work towards the bushes in the distance to maintain the illusion of perspective.



22 Grass brush
Click on the shoreline layer. Click the right- pointing arrow at the top right of the Brushes palette and load the Faux Finish brushes. In the Brushes palette, click on Brush Tip Shape and choose Veining Feather 2 from the thumbnails. In Shape Dynamics set Size Jitter to 20%, Minimum Diameter to 50% and Angle Jitter to 10%.

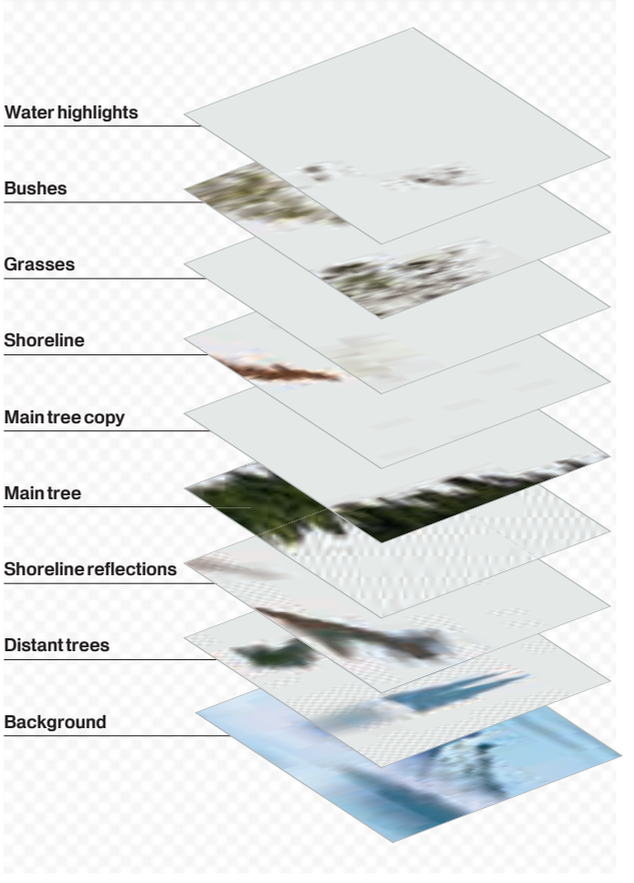
23 Add the grasses Choose Color Dynamics and set Foreground/ Background Jitter to 100%. Choose a light yellow/ green for the foreground swatch and a lighter yellow for the background. Now, using the brush at around 400 pixel size, click to add some grasses to the lower right-hand bank.



24 Water highlights Hit the right-pointing arrow at the top right of the Brushes palette. Choose Reset Brushes. Choose a soft round brush and make sure that Color Dynamics is unchecked. Set Size Jitter and Angle Jitter to 0%. Choose a very light blue for the foreground swatch. Add a new layer at the top of the layer stack.

25 Finishing touches
In Brush Tip Shape set the Roundness value to 12%. Now add a few marks to the shoreline edges with this brush to simulate glinting reflections in the water. Finally, loosely draw along the edge of the shorelines to add a small highlight.

The layer structure
Can't see the wood for the trees?



eMag

FOCUS ON PRINTING

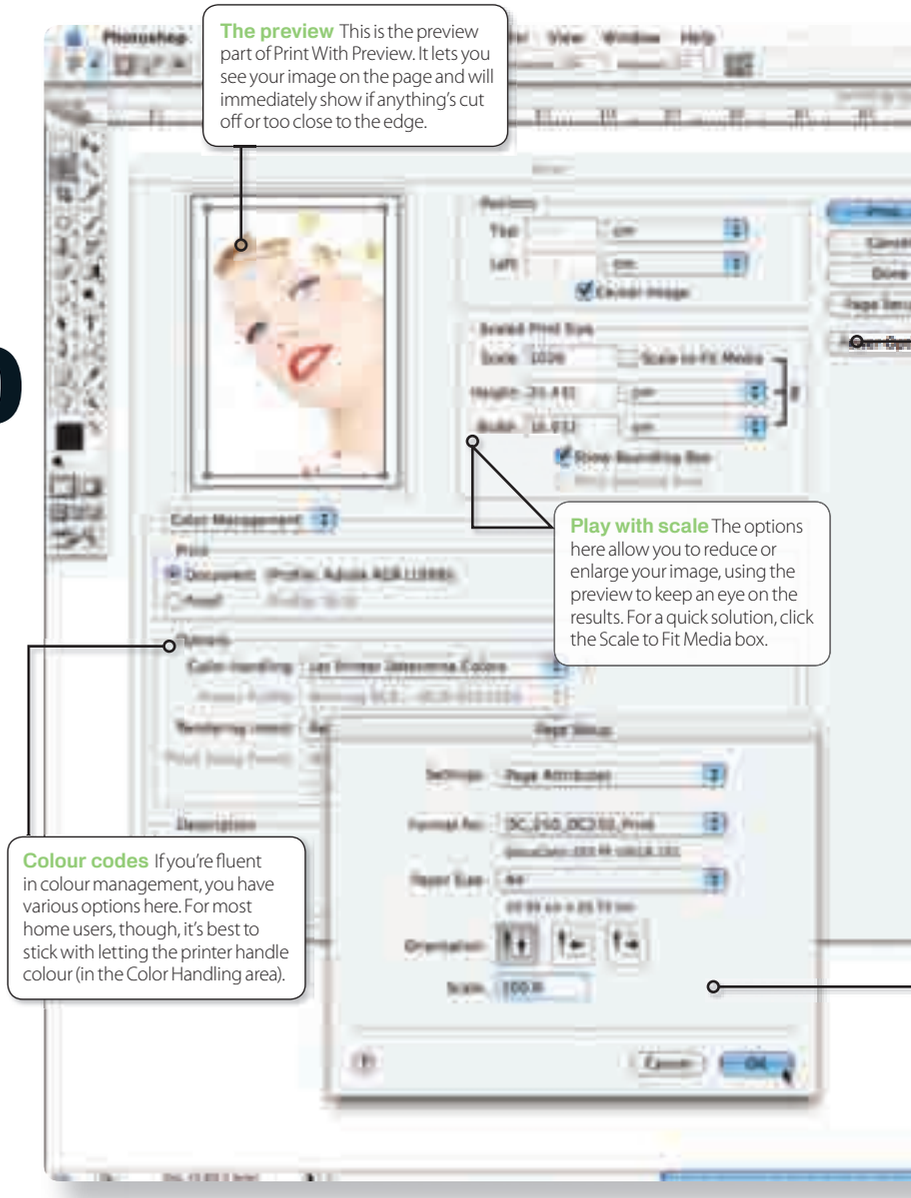
Printing in Photoshop

To do your Photoshop creations justice, it's worth getting to grips with the printing options

Chances are you've got a laser or inkjet printer at home that you use to print out photos or illustrations. Most printers come with their own software, but Photoshop also has an impressive range of options that give you the perfect printout. In the File menu, scoot down to the bottom to see five printing choices – Page Setup, Print With Preview, Print, Print One Copy and Print Online. We'll look at Page Setup in the side panel ('The printing process') and Print With Preview in the boxouts below, but here's what the others do.

Choosing Print will bring up a dialog where you can set which printer to use, what paper to use and other options such as how many copies. Print One Copy will print a file using the last settings you entered, so it's great for quick and easy prints. Print Online will take you to the Kodak EasyShare Gallery site where you can order prints. The service is mainly available to North America and Europe, but check with **www.kodakgallery.co.uk** to see if your country is included.

The most useful command is Print With Preview. This has all the options of the Page Setup and Print commands under one roof, so you don't have to scuttle between menus. We'll take a look at the best options and help make sure you never end up with failed printouts again.


The preview This is the preview part of Print With Preview. It lets you see your image on the page and will immediately show if anything's cut off or too close to the edge.
Play with scale The options here allow you to reduce or enlarge your image, using the preview to keep an eye on the results. For a quick solution, click the Scale to Fit Media box.
Colour codes If you're fluent in colour management, you have various options here. For most home users, though, it's best to stick with letting the printer handle colour (in the Color Handling area).

It's a setup

Size matters

When you open up the Print With Preview window, or select Page Setup from the File menu, you get to pick the paper size and orientation of your printout. Start by making sure the correct printer is selected in the Format For: drop-down menu and then go to the Paper Size menu. This allows you to pick a variety of sizes (A4, A3, etc). The Orientation icons let you decide which way the image is printed. There is also a Scale field but it's best to leave this for the Print With Preview window, as we shall see later.

Just your type

The correct paper selection

There is a vast range of speciality paper for inkjet printers, but it's no use buying these papers if you don't tell the printer it will be printing on something other than boring white paper. The printer needs to adjust its ink coverage according to the type of paper you're using, but it's easy to set this up. Go to File>Print With Preview and click Print. Select Print Settings from the drop-down menu showing Copies and Pages. You can adjust the paper thickness and quality, and also select a paper type from the Media Type menu.

Not so busy If you know you will never touch the colour handling options, hit the Fewer Options button to shrink the dialog window to below the Scaled Print Size area.
Paper size Click this button to control the size of paper being used as well as the orientation of the image.

The printing process

From window to window

When you pick the Print With Preview command, you go through a few different windows before your printer starts to kick in. Here's a look at what happens…

01 The preview stage With the image open, go to File>Print With Preview. Make any adjustments that may be needed here. Sometimes you can press Print, but it's best to pay a visit to the Page Setup area first.

02 Paper and orientation Page Setup lets you set the size of paper as well as the orientation of your image. Don't be seduced by the Scale options – leave this for the Print With Preview window. Hit OK when it's all set.

03 One more window Nearly there. In the Print With Preview window, hit Print to… Here you can set the type of paper and other options, eg colour control and layout. Click Print to start printing.

Tip

RGB or CMYK?

Although your inkjet printer may use CMYK inks, there's no need to convert your RGB images. The printer will do its own conversion, which is far more accurate than you doing it. So stick with RGB and let the printer do the hard work.

Fit in screen

Print the whole image

Although you should make sure your image will fit on whatever media you're printing onto, it's not a disaster if you get to the printing stage and Photoshop greets you with a warning saying that your image is too big for the paper. The beauty of the Print With Preview command is that you get to see how the image will appear on the page, and can sort out any problems. To adjust an image's size, use the Height and Width boxes, or click the handy Scale to Fit Media checkbox. You can also drag the handles in the preview box.

Part of the story

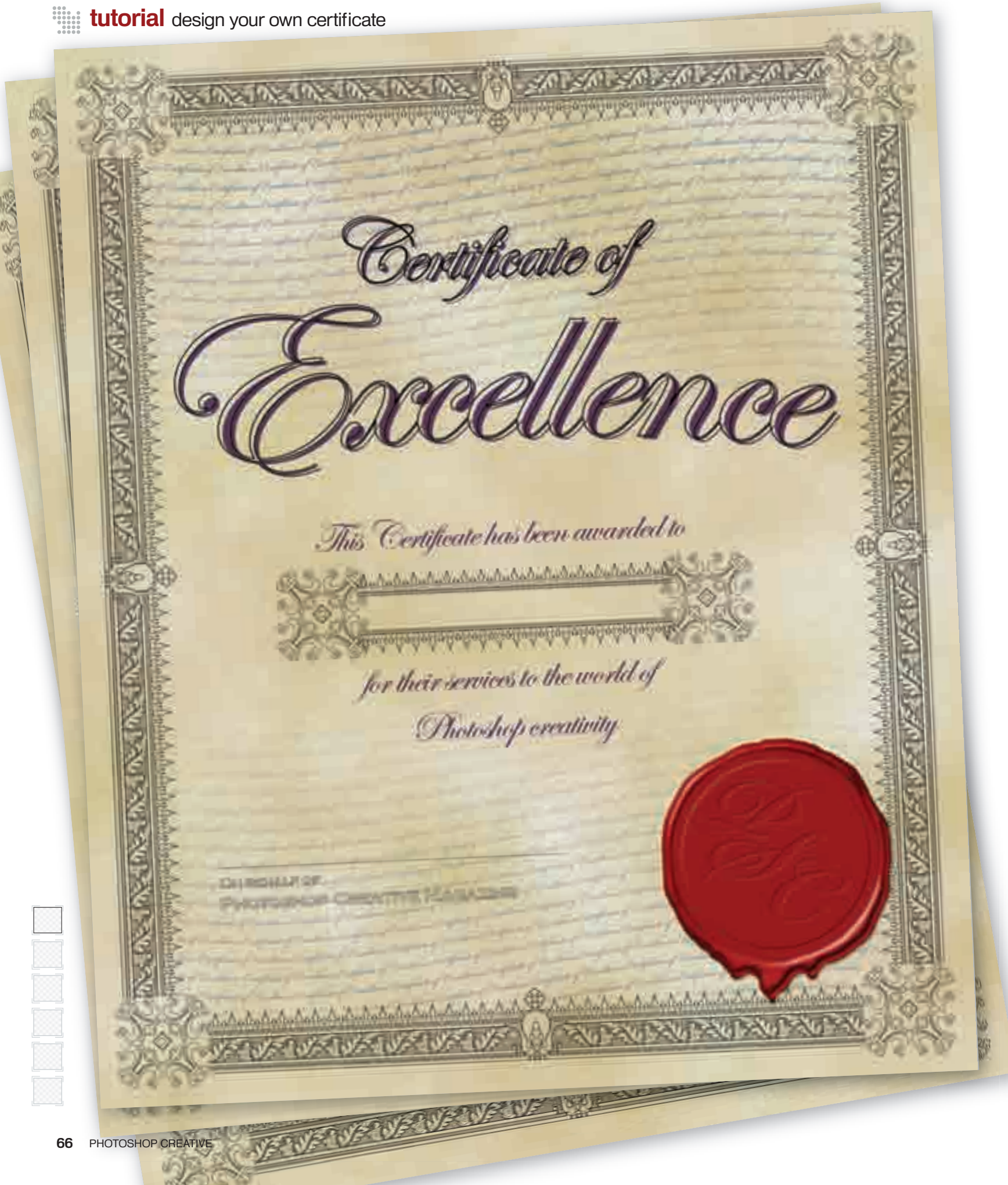
Select an area to print

Sometimes you may not want to print an entire image, but you don't want to crop the file. That's not a problem – simply pick the Rectangular Marquee tool and select the area you want to print. Now go to File>Print With Preview and select the Print Selected Area box. Make any other adjustments you need to and hit the Print button.

Tip

Ban banding!

To avoid banding between shades when printing, add noise to gradients. In Filter>Noise>Add Noise enter 1 or 2 in Amount, Gaussian in Distribution and hit Monochromatic.


Certificate of
Excellence
This Certificate has been awarded to
for their services to the world of
Photoshop creativity

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
One hour

YOUR EXPERT
Mark Shufflebottom

ON THE CD
Border and edge effects

Design your own certificate

Create stunning awards, certificates and diplomas of achievement using Photoshop's powerful tools

KEY SKILLS COVERED
What you'll learn

- MAKING TEXTURES
- BLENDING MODES
- LAYER STYLES
- TYPE TOOL
- MARQUEE SELECTION TOOLS

Clubs, societies and sporting events all require us to honour members or high achievers from time to time, and Photoshop can come to the rescue. What better way to be prepared than to use Photoshop to put together all the elements and lay out a stunning customised certificate?

This tutorial will cover creating the background elements such as a marbled textured paper as the base of the certificate. Adding coloured speckles and blending some cloud layers will do this. We'll then flatten this as a background to build on. To create the seal, we'll start a separate file and use the Paintbrush to add a hardened wax seal edge. Layer styles will give it a bevelled look to make it seem that wax has been pushed into the certificate with a stamp or ring. This can easily be flattened and placed on the certificate.

The border of the certificate came from an old scanned image, which was cleaned up ready for use in this tutorial. It still needs a little work, such as copying sections to make it longer and match up with the ornate corners. The border artwork can also be used to make the panel in the centre of the certificate ready for the award winner's name to be placed in it. This could easily be added with a handwriting-style font. A finishing touch would be to add your own signature as the authorised awarder of the certificate.

All files necessary for this tutorial are included on the cover disc, as is the finished image as reference.

CREATE SOME PAPER

Set the background for your certificate

01 Setting up the document Open Photoshop and create a new document 24cm wide by 29cm high with a resolution of 300ppi and a white background. From the Filter menu choose Noise and add the noise. Copy the details in the pop-up window shown in the screenshot above and click OK.

02 Add a blur From the Filter menu choose Blur>Gaussian Blur. Add a 4-pixel blur and click OK – this should give a soft speckled look. Go to Image>Adjustments>Hue/Saturation. Enter the Hue and Saturation settings as shown in the screenshot above, check Colorize and click OK to apply to the image.

03 Cloudy texture Create a new layer and set the foreground colour to a mid beige colour and the background to white. Use the Rectangular Marquee tool to select a square about a quarter of the document size, and choose Filter>Render>Clouds. Now choose Edit>Transform>Scale. Drag the corners to fill the document.

WORKS WITH PHOTOSHOP CS AND ABOVE, PARTLY WITH PHOTOSHOP ELEMENTS

Tip

Changing the brush

Instead of physically changing between a hard and soft brush, you can get by with just using the drop-down brush menu in the top Options bar. In here is a handy Hardness slider that can alter a brush's hardness. Dragging left gives a soft brush, and right gives a hard edge brush. There are other controls for advanced brush setup in the Brushes palette, so investigate!

CLOUDY AND OVERCAST

Boosting the texture

04 Repeat the clouds effect Change the layer blending mode to Overlay in the Layers palette. Choose a red-beige as the foreground colour and add a new layer. Select with the Rectangular Marquee tool as in the last step. Now add clouds and scale up to fit the document as previously. Change the blending mode to Multiply and opacity to 70%.

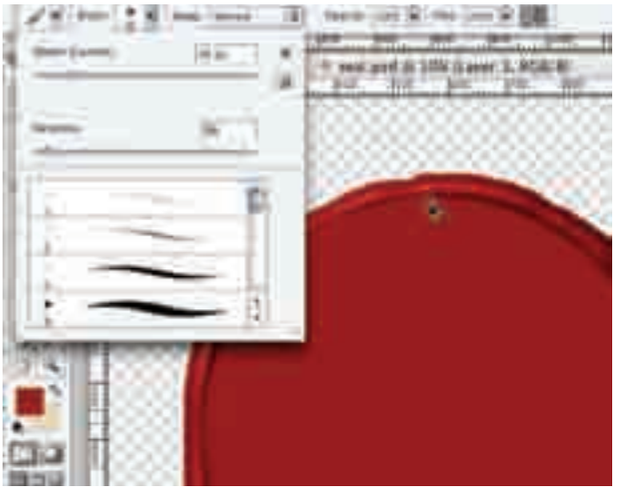
05 A paper texture Now we will add a new layer and select white as the foreground colour. Use the Paintbucket tool to fill this new layer with white. Now select Filter>Sketch>Note Paper. Fill in the settings as shown above and click OK. Choose Image> Adjustments>Desaturate and then open the Levels dialog box.

06 Blend and merge Change the black Input Level to around 60 and adjust the Mid Point slider to 1.66 as shown above. Click OK and change the blending mode to Multiply in the Layers palette. From the Layer menu choose Flatten Image because we've now created our marble textured paper background as the base for our certificate.

07 Make the seal To make the seal, create a new document, 10cm by 10cm, 300ppi with a transparent background. Use the Elliptical Marquee tool and hold Shift to draw a round selection. Fill it with a red and deselect. Add a new layer and pick a Hard Mechanical brush from the Basic set. Use this to paint a waxy-looking edge. We've turned off visibility of the red circle layer so you can see the edge layer clearly.

08 Wax edge With the edge layer selected, double-click the layer in the Layers palette. Select Bevel and Emboss and change the settings as shown, then click Contour below this. Add a Ring contour from the drop menu and set it to Anti-aliased at 50%. This should make the seal look like wax. Click OK.

09 Change the colour The wax colour of the seal edge will now be a darker red. Use the Eyedropper tool to select this colour. Switch to the Paintbucket tool and fill the circle on the layer below so the two layers match. The inner edge of the seal still looks quite hard, though, so we need to fix this.



10 Soften the edge Add a new layer above the wax layer and choose the Brush tool. Select a soft-edged paintbrush around 30 or 40 pixels. Paint around the inside edge of the wax seal to soften it. Once you've done this you can add a new layer above this one and select the Elliptical Marquee tool.

ELEMENTS USERS | PHOTOSHOP ELEMENTS USERS WILL HAVE TO MAKE DO WITH THE PRESET BEVEL, EMBOSS AND DROP SHADOW SETTINGS

A WAX IDENTITY

Seal of approval

11 Raised section Hold Shift and drag a circular selection slightly smaller than the inside of the wax edge. Fill with the same red colour and deselect the shape. Double-click the layer in the Layers palette. Click Bevel and Emboss, and copy the details as shown. Select Contour and add a 50% linear, anti-aliased contour. Click OK.

12 Add text layers Add 'PSC', with the same colour as the seal using the Text tool and a large script font, eg Edwardian Script or Bickham Script Pro. Go to Edit>Transform>Rotate and rotate the font clockwise slightly. Double-click the layer to edit the Layer Styles and hit Bevel and Emboss, adding an emboss as shown. Hit OK.

13 Merge layers You can save the 'seal' document and then choose Layers> Merge Visible. Now drag this across with the Move tool to the certificate document. Scale this down slightly (Edit>Transform>Scale) and double-click the layer. Add a drop shadow as shown in the screenshot above.

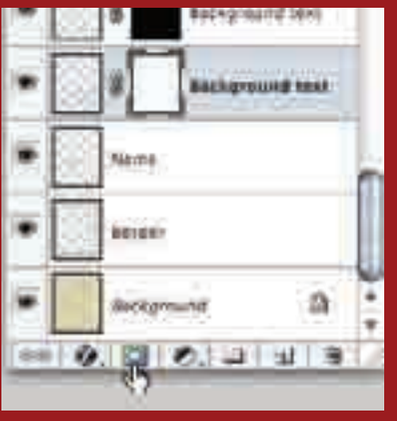
14 Add corners Close the 'seal' document, name the seal layer 'Seal' in your certificate document and select the background layer. Open the file 'corner.psd' from this issue's CD. Use the Move tool to drag this onto your certificate and change the layer blending mode to Multiply. Drag this to the bottom left corner of the document.

15 Copy the corner If you can't see your rulers go to View>Rulers. Click on the rulers and drag guides onto the page about three quarters of a centimetre in from the edge all around the outside. Drag the layer onto the New Layer icon in the Layers palette to duplicate three times, and position the image in each corner.

Add gradient masks

Blend images together smoothly

Masks are extremely useful as they allow you to erase or partially erase parts of images, but the information is not permanently deleted – it's just masked out. Because shades of grey will make areas of an image semi-transparent, gradients can be very useful for blending images together.



01 Create the mask There are a number of small icons down in the bottom of the Layers palette. Click on the Add Vector Mask icon to add a layer mask to the layer which is currently selected in the Layers palette. You'll see a white panel appear in the layer with a lock next to it.

02 Paint in the mask Use a Brush with the foreground colour set to black. Paint on the image and it'll disappear. In the Layers palette the white panel will have a black area – this is the mask. If you paint over it with white as the foreground colour, you'll erase the mask and your layer will remain whole.

03 Add a gradient Now pick the Gradient tool with black as the foreground and white as the background colour. Drag from the middle to the bottom to force the text to gradually fade out into the certificate document. This is an extremely powerful and non-destructive feature for removing parts of a layer.

DECORATIVE BORDER

Set the enclosure

16 Add the border Again, select the background layer and drag one horizontal guide and one vertical guide onto the document. With the background layer selected you should be able to drag the guides to the middle of the document and they will snap into the centre. Now open the image 'border.psd' from this issue's CD and drag to the document. Change the blending mode to Multiply.

17 Flip the layer Duplicate the layer by dragging to the New Layer icon. Go to Edit>Transform>Flip Horizontal. Align the layers then Shift-click in the Layers palette to select both, and merge the two layers. Again, you will have to change the mode to Multiply. Duplicate this layer once more.

18 Flip Vertical From the Edit menu choose Transform> Flip Vertical. Position this layer between the corners at the top of the document. Now duplicate the layer again and choose Edit>Transform>Rotate 90ºCCW. Position to the left of the document. Zoom in and use the Rectangular Marquee tool to select and copy then paste a section of the border.

Tip

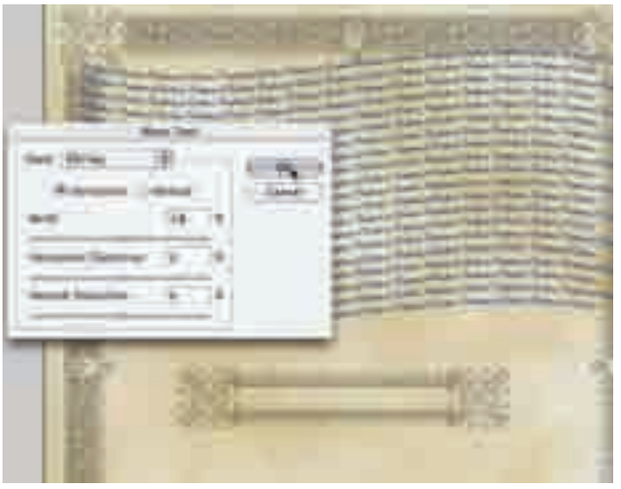
Easy text layout

By placing your text on different layers, you can easily position the text layers around the document and find which layout works best for your certificate. If you kept all the text centred on one text layer at different sizes, you'd have to add or take away lines to space the text apart – which is much more of a pain. The trade-off is that you have a much larger and possibly messier Layers palette.

19 Finish the border Set the blending mode of the pasted border to Multiply and line up at the edges. Use the Rectangular Marquee tool to select the overlap and hit Delete. Do the same for the edge over the corner. Copy this layer, flip it vertically and place at the opposite side. Merge these three layers, flip horizontally and place on the right.

20 Merge layers Select all the corner and border layers by Shift-clicking the layers, merge together, and then change the blending mode to Multiply. Name this layer 'Border'. Use the Rectangular Marquee to select one of the corners and copy and paste. Change the blending mode to Multiply once again.

21 Duplicate the layer Duplicate the layer and position both just under the centre of the document. Copy and paste a section of the side border edge, because it's longer. Rotate it 90º and place between the two ends. Trim the edges with the Rectangular Marquee tool by selecting and hit Delete. Duplicate this layer and rotate 180º.



22 Add some background text Merge these four layers, name the layer 'Name' and change the blending mode to Multiply. Now choose a small 14pt script font and add the words 'Certificate of Excellence' until you fill the top half of the document. Make sure the font colour is blue. Hit the Create Warped Text icon, select Flag as the Style and add an 8% Bend.

ALMOST THERE…
Just the final touches

23 **Trim the text** In Layer>Rasterize> Type change the opacity to 50%. Copy the layer and place the second one at the bottom. Use the Marquee tool to select any text that overlaps the border on both layers and delete it. Now add a gradient mask (see page 69) to both layers. Rename these layers 'Background Text'.

24 **Add the main text** Use a mauve colour with the script font you're using already. Now add the text around the name plate. Each line of text is on its own layer and the text is centred. For the Excellence layer, warp the text using a 10% Arch as shown above. Change the blending mode to Multiply for each text layer.

25 **More text tricks** Select the Line tool. Draw a line in the bottom left for an authorised signature. Now add some more text below this line for the signatory. We've used Copperplate Gothic. Double-click the layer to open the Layer Styles panel and drag the Fill Opacity to 0%.

26 **Outline text** Click on the Stroke option and add a 1-pixel black stroke. Click OK to leave the Layer Styles panel. Right-click on the layer and from the drop menu choose Copy Layer Style. Duplicate the Excellence layer, right-click on the duplicate and choose Paste Layer Style. Double-click the layer and change the stroke to 4 pixels.

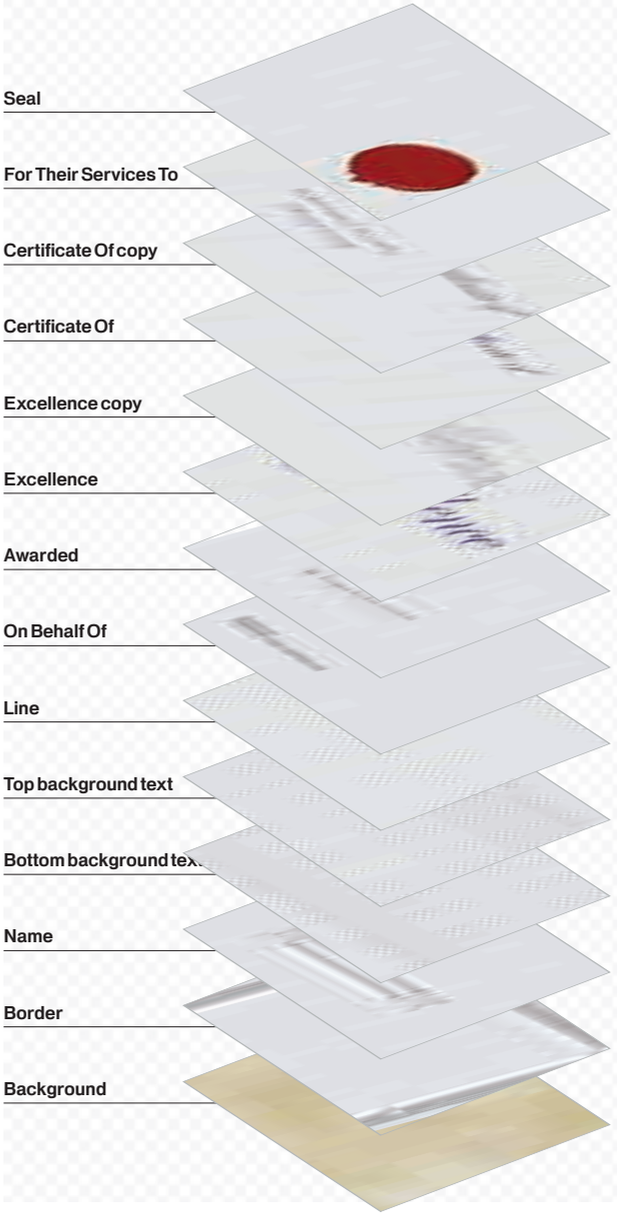
27 **Move the text** Switch to the Move tool and hold Shift while pressing the up cursor key once, then hold Shift while pressing the left cursor key once. Right-click the layer and choose Copy Layer Style. Duplicate the Certificate Of layer and right-click it, choosing Paste Layer Style. Now nudge this layer as with 'Excellence' to finish.

Fill or Layer Opacity?
Which option should you use?

Towards the end of this tutorial we positioned some text in the certificate and gave it an outline in the Layer Styles palette. By changing the Fill Opacity, this alters only the opacity of inner shapes of graphics.

Strokes around the edge remain untouched, which gives an easy way to set up outlines for layers. In order to apply opacity to the stroke as well as the fill, however, use the more general Layer Opacity function.

Layer structure
Analysing excellence



ArtStudioPro plug-in

Achieve painterly effects without all the hassle, using this arty plug-in from Twisting Pixels

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
10 minutes

YOUR EXPERT
Zoe Mutter

Transforming photos into artistic masterpieces is very popular, and the ArtStudioPro plug-in is dedicated to creating these effects.

The plug-in's filters are split into categories – coloured pencil, crayon, technical pen, marker and watercolour. You're really spoilt for choice, as each category has a further selection of effects. To achieve the results, don't stick to applying one filter to your image, but layer them up on top of one another.

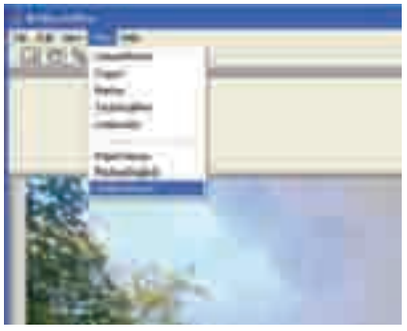
The Layers palette in ArtStudioPro is very similar to the one in Photoshop, and this is where you apply a range of filters, each on a different layer – therefore building up the effect gradually. Similarly to Photoshop, you can turn layers on and off, clone, delete and organise them into folders. Think of the plug-in as working as you would if you were creating a painting in real life. You first need to create a base layer to act as a canvas and then apply rough areas of watercolour to block in colour, and finally ink outlines to bring in the detail.

The plug-in not only allows you to alter each filter's settings, but also choose from a range of tools and even paint the effect onto selected areas. This feature enables maximum control over the way you paint with the tool by changing the brush's diameter, opacity and softness. To extend your creative flair, you even have the option of applying a paper texture.

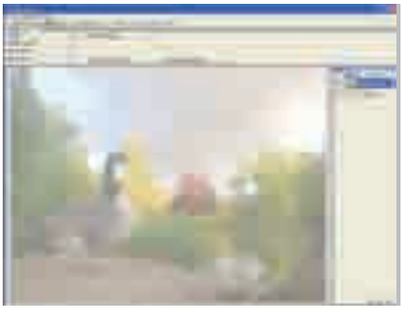
For more information, visit **www.twistingpixels.com**. The plug-in retails for $149.95, but you can get a 20% discount! See the box opposite for more.

APPLY A REALISTIC WATERCOLOUR EFFECT

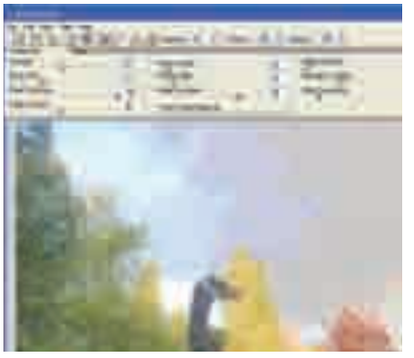
One of many artistic effects available in ArtStudioPro…



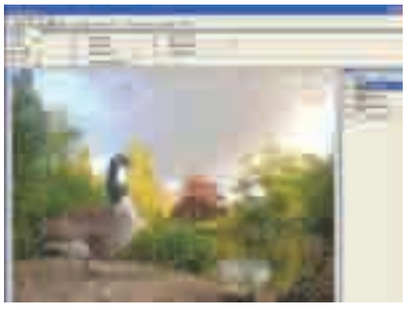
01 Create your base layer Open your image in ArtStudioPro by choosing File>Open. The first step is to create a base layer to act as a canvas for the watercolour. Choose the Filter menu and select Underlayment for a new layer to appear in the Layers palette.



02 Apply a watercolour base Now begin building on this base layer and creating new types of layers in the Layers palette to create an artistic effect. Choose Filter> Watercolor>WatercolorBase for another layer to be added. You will start to see more detail appearing in your image.



03 Alter the default settings Choose Filter>Watercolor>Watercolor. In the top Options bar change Paint Thickness to 150 and Number of Shades to 8. The effect is really beginning to take shape now.



04 Build the layers We now need to create a second watercolour layer. Choose Filter>Watercolor>Watercolor. Increase Number of Shades to 15 and leave Paint Thickness on its default setting. If you need to delete a layer, click on it in the Layers palette and then click on the Trash Can icon.

05 Bring out the detail To bring back some detail choose Filter> TechnicalPen>TechnicalPenOutline. Alter Outline Width by moving it to 7. You will need to wait a little bit for the image to render, which is shown in the bottom progress bar.

06 Apply the effect to specific areas Our image looks quite nice as it is, but due to the tools available in ArtStudioPro you can localise the effect if you wish, applying a filter such as TechnicalPenOutline to the main subject. Choose the Paint Mode icon, which is to the left of the Brush icon in the toolbar.

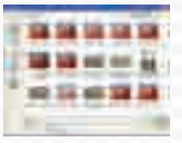
07 Brush it on With the Brush icon selected, use it to randomly paint areas you want the TechnicalPenOutline applied to. In this case we just applied it to the goose by painting over areas of it. Adjust the brush density in the Options bar to paint smaller areas and use the rubber to erase areas you don't want the filter applied to.

08 Global or Paint mode If you don't like this effect, you can revert back to the previous stage by choosing Edit>Undo or alternatively click on the icon in the toolbar to change it to Global Mode, which is next to the Paint Mode button. This shows you the image as it was before, with GraphicPenOutline applied to the entire area.

Tip

ArtStudioPro presets

If you create a setting you are pleased with, it can be stored by choosing File>Save Preset. This is resolution independent and is rescaled if applied to an image of a different size. Preset settings are reapplied by choosing File>Load Preset. You can also apply a preset from the Layers palette by clicking the Presets button to be presented with a range of preset categories.



ArtStudioPro discount

20% off for *PC* readers!

Twisting Pixels has offered a whopping 20% discount on ArtStudioPro for *Photoshop Creative* readers. To receive your discount for the plug-in, simply enter the discount code **PSCRTV** when downloading the plug-in from the website.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
Zoe's a keen photographer and a whizz at fixing common flaws in images

JO COLE
The web is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Two for one

Q When editing Photoshop documents I spend much of my time zooming in and out so I can jump between editing the image as a whole (eg changing levels) and fine-tuning specific areas in close-up. I'm familiar with using keyboard shortcuts, the Navigator and the Zoom tool to change my shot size. Is there any way to minimise the zooming I have to do, so I can get on with my image editing?
Zuhal Asli

A There's a nifty trick that enables you to work on two differently zoomed versions of the same image at the same time. Open your source file – we used a file called SkaterBoy.jpg in our example screenshot. Go to Window>Arrange>New Window for SkaterBoy.jpg. This gives you two identical open windows. You can use one window to show the entire photo, while using the other open window to display an extreme close-up of the shot. Once you've zoomed in to create a magnified version of the new image, you don't need to do any more zooming in or out, as you'll have both a magnified and a full-frame version of the image to hand.

What's really cool about this is you can make a change to either of the open windows and they'll both update to include the changes.

Work on two different sized versions of an image in order to avoid the need to zoom in and out

Mirror mirror on the ball…

Q I'd like to create a realistic disco-style mirror ball from scratch, as I'm finding it hard to find a decent (and free) source image. Does Photoshop enable you to draw this type of object?
Emily Fraser

A It took a lot of experimentation, but we've come up with a fairly simple yet effective technique that enables you to create a mirror ball from scratch using Photoshop's patterns, filters and layer blends.

Start with a blank document and hit Create a New Layer at the bottom of the Layers palette. To fill it with a texture go to Filter>Render>Clouds. This fractal cloud texture will form the foundation of your shiny mirror-studded ball.

Target the cloud layer by clicking on its thumbnail, then pop down to the bottom of the Layers palette and click the Add a Layer

Tip

You can speed things up a tad by getting Photoshop to rope in other available hard drives to help with processing. Go to Photoshop/Edit>Preferences>Plug-Ins & Scratch Disks. You'll get a dialog box that you can use to find other hard drives for Photoshop to play with. You'll need to restart to activate.

Straight or curved

Different brush strokes

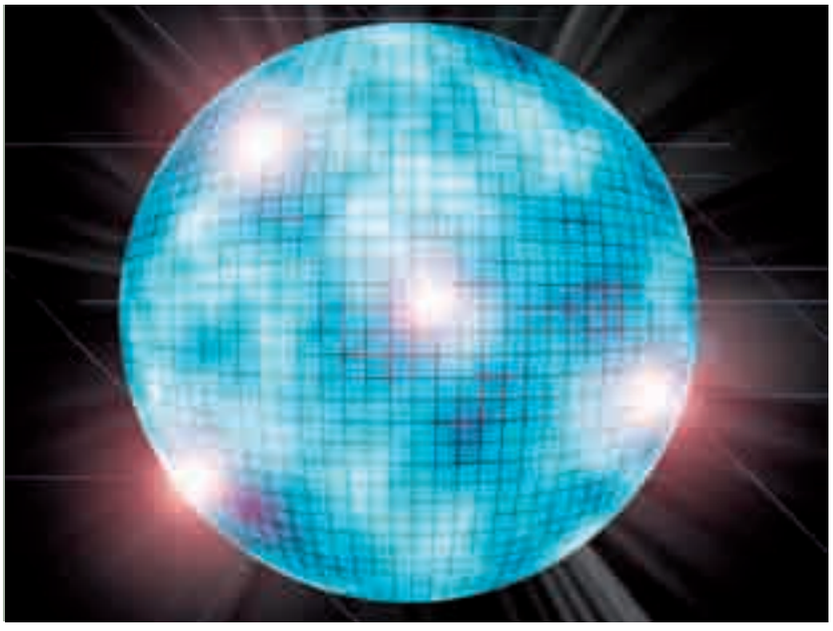
When painting with any of the brush-based tools, you can jump from drawing freehand shapes to painting straight horizontal or vertical lines. Before clicking to spray your brush stroke, hold down the Shift key. If you then start spraying and moving the mouse horizontally, the stroke will be constrained along that axis. Hold down Shift and then start spraying vertically, and the brush stroke will be constrained to move up and down but not left or right. Let go of the Shift key and you can then paint freehand strokes.

KEYBOARD SHORTCUTS The View menu

	PC	Mac
Proof Colors	Ctrl+Y	Cmd+Y
Gamut Warning	Shift+Ctrl+Y	Shift+Cmd+Y
Zoom In	Ctrl +	Cmd +
Zoom Out	Ctrl -	Cmd -

Style icon. In the pop-up menu choose Pattern Overlay. The Layer Style window will open and your cloud layer will be filled with the default organic-looking blue pattern. Click the triangle icon to open the Pattern Picker.

In the Picker window you'll see 12 previews of the default patterns, but none of these looks suitable for a mirror ball texture. To find a more appropriate pattern click the little button at the top right of the Picker window. This will access a list of themed pattern collections. Click on the theme called 'Patterns' to replace the 12 default patterns with a larger collection of 24. Scroll down until you find the pattern called 'Tiles-Smooth' and click to select it. Set the blend mode to Linear Burn so you can see both the fractal clouds and pattern grid. Hit OK to apply the grid-shaped Layer Style to the cloud layer.

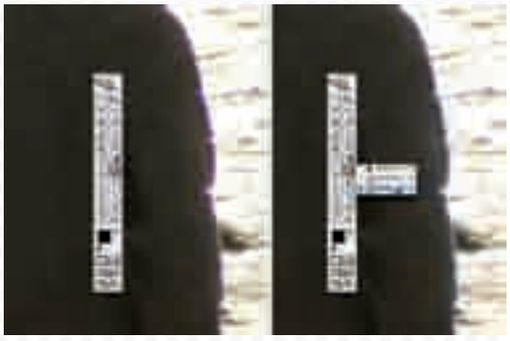


You can create a disco-style mirror ball complete with shiny tiled mirrors, reflections and light beams, using Photoshop

Abolish aberration

Sponge away unwanted colours

In issue eight we looked at clobbering chromatic aberration colour fringes using tools in the CS2's Lens Correction filter, or targeting and erasing a colour fringe by reducing its Saturation value with a Hue/Saturation adjustment layer. A simpler yet equally effective way to remove colour fringes without destroying image detail is with the Sponge tool (O) in the Toolbox. Set it to Desaturate in the Options bar, then spray over the offending colour fringe to remove it. You can fine-tune your edit by reducing the Diameter or Flow attributes of the brush.



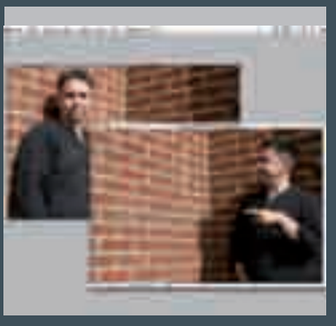
DOUBLE TROUBLE

Send in the clones Photoshop style!

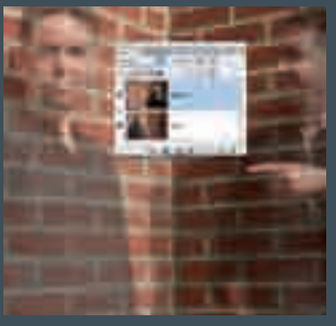
Q I'm quite new to this Photoshop lark, and would like to know how to turn one person into identical twins. If you've got a choice, I'd like the easy way! I would like to avoid drawing around one person and pasting them into another shot if at all possible!

Manny Rochester

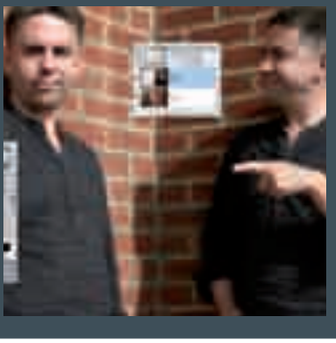
A With a bit of planning at the shooting stage you can duplicate yourself effectively with the minimum of Photoshop fiddling. The trick is to shoot your subject twice using a tripod, so that the framing is identical in both shots.



01 Side by side Shoot both source images using manual exposure and focus settings to ensure lighting is identical (avoiding a line when you mix the shots together). Open both source images showing the subject in different halves of the frame.



02 Copy and paste Go to one open image and hit Select>All, then Edit>Copy. Select the other and pick Edit> Paste. The photos are now on the same document. Reduce the foreground layer's opacity to 50% to see how the twins look.



03 And cut! Grab the Lasso tool; target the top layer. Draw round the part of the layer that doesn't feature the clones Use a Feather value of 5 to create a soft edge. Hit Delete. Restore the top layer's opacity to 100% and you'll see the twins side by side.

KEYBOARD SHORTCUTS The View menu

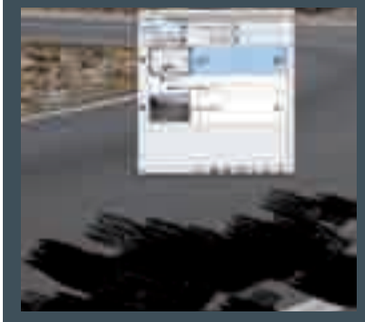
	PC	Mac
Fit on Screen	Ctrl+0	Cmd+0
Actual Pixels	Alt+Ctrl+0	Option+Cmd+0
Show Grid	Ctrl+'	Cmd+'
Show Guides	Ctrl+;	Cmd+;

BRUSHES AND BEVELS

Creating erosion effects

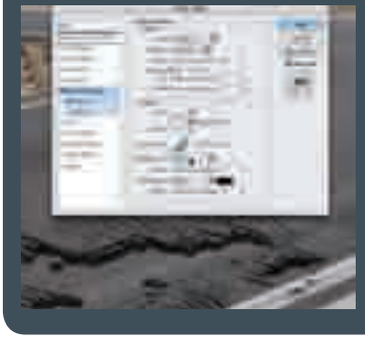
Q I'm trying to create a video sequence that features a road with a scuffed and eroded pot-holed surface – we'll then mix to the same road looking smoothly tarmac-ed. I've got a source image of a smooth road which I can use as the 'after' image. Is there a technique to create the pot-hole version? (It needs to be photo-realistic!)
Michael Burns

A With a bit of tinkering in the Brushes palette and the application of some layer styles, you can create convincing pot-holes and eroded surfaces with a few brush strokes.



01 Let us spray
Open 'Road.jpg' from the disc. Press B to select the Brush tool. Scroll down in the Brush Preset picker and select the Chalk-Light brush from the Natural Brushes 2 brush set. Increase the brush size and spray some strokes on the road.

02 Lighten up
Set the Brush layer's blending mode to Lighten. The black brush stroke will vanish. Click on the Add Layer Style icon at the bottom of the Layers palette. Click on Bevel and Emboss. Set Style to Inner Bevel, Technique to Chisel Hard and Direction to Up.



03 Hide highlights
To add a touch of realism, set the Shading Highlight mode to Darken. Set the angle and altitude of the Global light source so shadows in the tarmac match the lighting in the source image (we set Angle to -86 and Altitude to 21.)

At this stage your grid will look flat and two-dimensional. Go to Layer>Flatten. Select the Elliptical Marquee tool and hold Shift so that you can draw a perfectly circular selection. Go to Filter>Distort>Spherize. Set Amount to 100% and Mode to Normal. Hit OK to apply the distortion. This creates a 3D sphere from the 2D grid. Edit>Copy then Edit>Paste the selection to place the mirror ball on a new layer. Delete the background layer and you'll have a sphere resting on a transparent background.

To give the greyscale sphere a hint of colour go to Image>Adjustments>Hue/Saturation. Click the Colorize box. Change the Hue value to around 198 to get a cool blue mirror ball. Hit OK to apply the colour. To give the ball more vivid colours and enhance its highlights, copy the main mirror ball layer by dragging it onto the Create New Layer icon. Set the duplicated layer's blending mode to Color Burn.

You're now ready to add reflections and light beams bouncing off the ball's shiny tiled mirrors. Create a new layer. Edit>Fill it with 50% grey; target the grey layer and go to Filter> Render>Lens Flare. Choose the Movie Prime setting and set Brightness to around 140%. Hit OK. The lens flare will appear on top of the grey background. Set the lens flare layer's blending mode to Hard Light and the grey will vanish, leaving the flare visible. You can now place the lens flare anywhere on the ball with the Move tool. Copy the lens flare layer a few times and reposition each layer to add more reflecting light effects to enhance the mirror ball.

Bend it like Geller

Q What's the best way to mimic the spoon-bending antics of Uri Geller? I'm doing a Halloween poster and want a vortex of twisted metal cutlery flying around.
John Teale

A You may believe Uri Geller can bend spoons by warping them with his telekinetic powers, or you may put it down to a clever conjuring trick. But thanks to Photoshop's pixel-pulling powers you can achieve a twisted metal look in seconds.

Open your cutlery source file and isolate a spoon or fork using a selection tool. If the fork is against a clear background, try using the Magic Wand to select the background. Inverse the selection to select the fork. Alternatively, use the Pen tool to draw a path around the fork. The Pen tool's ability to draw Bézier curves makes it ideal for quickly selecting your cutlery's long curved outlines. Next, go to the Paths palette. Right-click the path's thumbnail and choose Make Selection. The 'marching ants' selection marquee will appear around the cutlery.

Once you've isolated the fork or spoon, go to Edit>Copy, Edit>Paste to place it on a new layer. We presume you're using CS2 John, but just in case, try these techniques. There are many ways to bend or distort pixels. Go to Filter>Distort> Twirl. Pick a low value of around 31%. This will gently warp your fork (or a selected part of it). To warp it more dramatically press Ctrl/Cmd+F to apply the 31% Twirl again. Twirling the fork in

Colour profiles

Be consistent

When you open images sourced on your digital camera, you may find an annoying dialog box pops up warning you that the document's embedded colour space doesn't match Photoshop's working space. It makes sense to get your camera and Photoshop using the same colour space, because it'll speed up your workflow and ensure consistent colours. Cameras such as the EOS 350D let you choose Adobe RGB (1998), which gives you more colour information than the standard sRGB. You can then choose the same colour profile in Photoshop by going to Edit>Color Settings.

KEYBOARD SHORTCUTS The View menu

	PC	Mac
Extras	Ctrl+H	Cmd+H
Rulers	Ctrl+R	Cmd+R
Snap	Shift+Ctrl+;	Shift+Cmd+;
Lock Guides	Ctrl+Alt+;	Option+Cmd+;

Combine filters such as Twirl with the Warp Transform command to menace your cutlery Uri Geller-style

gentle increments will help bend it without it looking stretched and digitally manipulated.

For more hands-on control over which parts bend, use Edit>Transform>Rotate, and rotate the cutlery so it stands vertically. You can then use Filter>Distort>Shear to twist and bend any part of the fork. Initially you'll see a vertical line in the Shear filter's dialog box. Click any part of this line to add control points. You can then drag these points left or right to distort the line, which in turn will distort your picture's pixels.

For ultimate control, go to Edit>Transform>Warp. A grid appears over the utensil. Click-drag inside this to move pixels around, or grab a corner curve handle and drag that around for a more organic effect. For instant warped metal with the minimum of effort, use a Custom Warp preset in the Options bar, eg Flag, to dramatically bend the cutlery Geller-style.

No fuzz wanted

Q **Is there a way to resize a small shot and make it larger without the large version looking fuzzy and blocky?**

Jason Arbroath

A You can generally shrink large files and maintain quality, but if you try to enlarge a small file it tends to look awful. Resizing from large to small maintains image quality because there's plenty of pixel info to go round. When enlarging an image, Photoshop has to create extra pixels to fill in the gaps needed by the larger file size. This is called interpolation. There are several ways to create (or interpolate) the extra pixels needed to make a smaller image become larger. None of these options will make the larger image look as good as the smaller version, but there are ways to minimise unwanted artefacts.

To enlarge your file, go to Image>Image Size. You can then increase the image's width in the Pixel Dimensions box. If Constrain Proportions and Scale Styles are ticked, the height increases to maintain the picture's proportions and avoid stretching or squashing. The third box is where the interpolation options are located – click the pull-down menu to check them out.

The Nearest Neighbor option creates new pixels by copying adjacent ones. This is a fast way to create extra pixels but it gives the worst results. The Bilinear option mixes adjacent pixels together more smoothly, taking longer to do the maths but giving less jaggy results. To get a less blurred pic, try the default Bicubic method. This takes longer but creates a smoother, sharper enlargement. You can bias the Bicubic interpolation to be smoother or sharper by using extra options in the pull-down.

The web has a myriad of plug-ins designed to help increase your image's dimensions with the minimum of artefacting. One of the big hitters is the pxl SmartScale plug-in from OnOne. This nifty bit of software helps preserve your resized image's clarity, colour and contrast when you scale it up – though the $200 price tag may put you off. It does produce neater results than Photoshop's Bicubic interpolation method. Try it out by downloading a 30-day demo from **www.ononesoftware.com/download.php**.

In the end, you'll save money and get better results if you remember the old GIGO acronym (Garbage In Garbage Out). To get good quality high-res images you need to shoot them with your camera set to its highest resolution.

If you're enlarging an image with lots of fiddly detail, use the Bicubic Sharper interpolation method

Book Resources

Colour is a vital tool for any creative, and Chris Rutter has written an excellent book jammed with information. *The Essential Colour Manual for Photographers* has all you need to get better colour in your images. It costs £25 and is published by Rotovision. It is also reviewed next month!

Fade it

Adjust the Eraser's strength

You can create attractive montages by using the Eraser tool (E) to poke holes in layers to reveal content on the layers beneath. You could reduce the opacity of the Eraser in the Options bar to create a subtle mix between the two layers. Alternatively, poke a hole in your top layer using an Opacity value of 100%. You can then fine-tune the amount of blending between the two layers by going to Edit>Fade Eraser. A dialog box will appear with a slider that lets you change the opacity of the hole you've created – even after you've applied the Eraser!

Transform

Adjust marquees

When drawing a selection marquee you may want to tweak it before editing its contents. If you do this using the Edit>Transform tools, the pixels selected by the marquee will also be transformed. To adjust the marquee only, go to Select>Transform Selection. Hit Return to apply the transformation.

PHOTO FIX

Send in your troublesome images for us to fix…

Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ

Unfortunately we cannot return CDs

Give images a sepia tone

Cast an artistic, vintage tint across your image using the Duotone feature

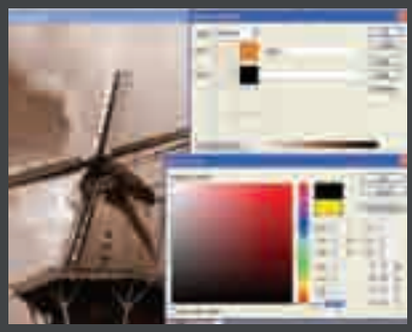
The sepia effect is common in traditional photography, instantly creating an atmospheric, artistic look. This technique is also effective if you want to give a photo a vintage feel. With the help of Photoshop you can take any colour photo and produce a distinctive result using our method. You'll be surprised at what effect sepia toning can have on almost any photo, instantly giving it more depth and presence. Simply converting to Greyscale mode and applying a Duotone is one of the easiest ways to achieve the effect. Although we've given you settings to create the reddish brown tone, these can be tweaked easily in the Color Picker window to suit your taste.

MAKE USE OF DUOTONE MODE

Convert your image and choose the colours of your duotone

01 Use the Mode menu Open your image. Choose Image>Mode> Greyscale. Click OK to discard the colour information. Select Image>Mode>Duotone.

02 Choose your first ink colour Click on the colour swatch beside Ink 1. Either enter #E6871E into the bottom left box or enter 230 into the box beside Red, 135 beside Green and 30 beside Blue. Click OK to create your first colour. In the text box beside the colour swatch enter the name for Ink 1 (for example, 'Sepia 1').



03 Select a second ink colour Repeat this for Ink 2 by clicking on the colour swatch. You may need to click Picker if you are presented with a Pantone colour library window. Choose #000000 or enter 0 into the Red, Green and Blue value boxes. Click OK and name this ink 'Sepia 2'. Click OK and then select Image>Mode>RGB to convert the image back to its original mode.

Tool School

Sepia with speed

If you like this effect and want to apply it to lots of images, after picking your ink colours in the Duotone window click Save to save as a preset. You can then load these settings again to apply to other images in the future.

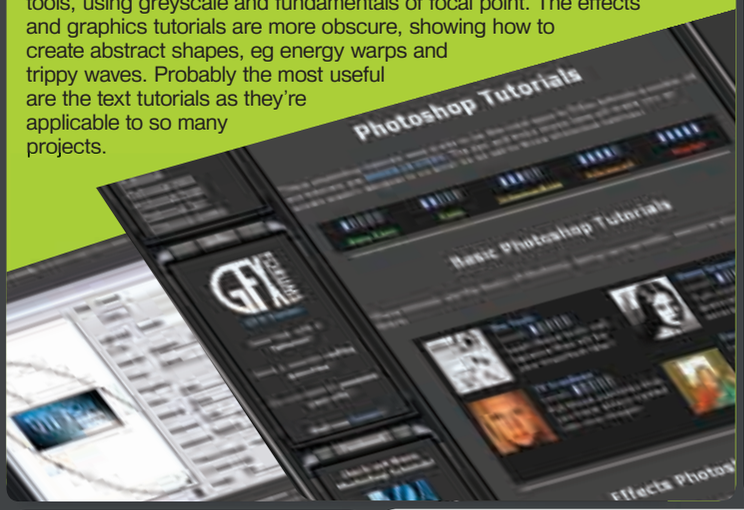
RESOURCES

Our latest collection of Photoshop offerings from the World Wide Web…

N-SANE

www.n-sane.net

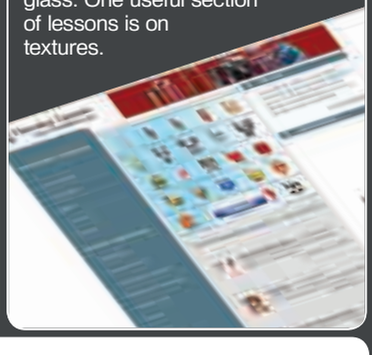
The tutorials on N-sane are suitable for experienced Photoshop users and those new to the program. Displaying clear and concise lessons, this resource is not to be missed. No tutorial is more than 20 steps, and the site uses a handy system to score the level of difficulty, from easy to master level. Within the basic tutorials are lessons on the tools, using greyscale and fundamentals of focal point. The effects and graphics tutorials are more obscure, showing how to create abstract shapes, eg energy warps and trippy waves. Probably the most useful are the text tutorials as they're applicable to so many projects.



TUTORIAL PARK

www.tutorialpark.com

The main emphasis of this site is web design, but the Photoshop tutorials are creatively based, and in the Photo Effects section include the effects users most commonly have trouble creating, eg pencil shading and object reflection. The Text Effects tutorials cover a broad range, from applying an oil effect to text to creating an image of refraction in lettering to make it appear made of glass. One useful section of lessons is on textures.



THE LYZRD'S STOMP

www.lyzrdstomp.com

The Lyzrd's Stomp prides itself on being an 'art, music, computers and modelling joint' and includes a section on Photoshop, but it's also interesting to check out other sections such as the artists' gallery and photography area. The Photoshop section includes tips and techniques to improve the way you work in the program, alongside tutorials. There's also a forum for users to discuss the app and suggest future tutorials.

ESCRAPPERS

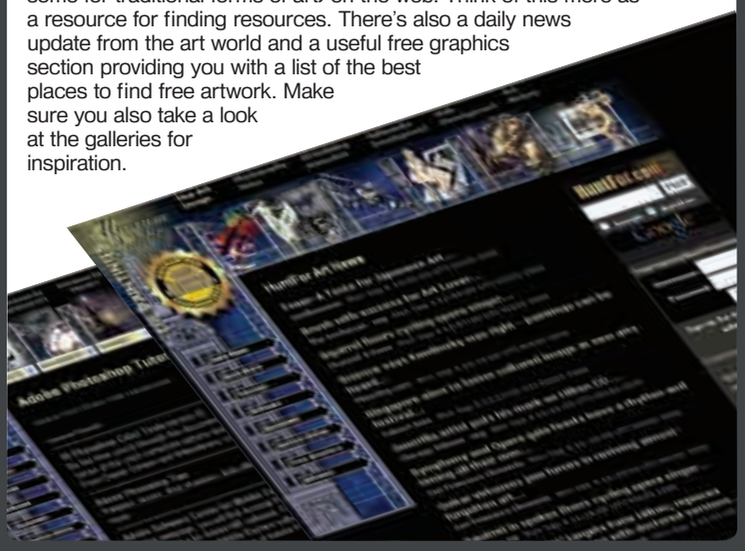
www.escrappers.com

On this site you're spoilt for choice, as it not only provides tutorials but free files and an extensive list of free textures. Tutorials are graded as basic, intermediate or advanced. There are also visual guides to elements of Photoshop, such as the filters which provide examples of the effect of each and tips on what they are best used for. The focus is on creating impressive layouts and combining elements, but the coverage of Photoshop as a whole is fantastic.

HUNT FOR

www.huntfor.com/design/tutorials/photoshop.htm

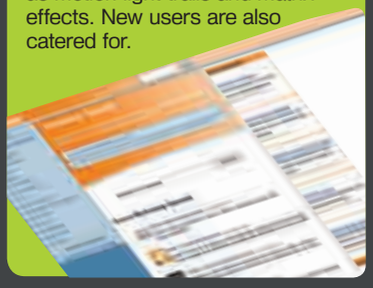
This is not strictly a tutorial site, but a visual arts resource centre and graphics community. It has a very useful page which contains the best pages, tutorials and tips related to Photoshop (and even some for traditional forms of art) on the web. Think of this more as a resource for finding resources. There's also a daily news update from the art world and a useful free graphics section providing you with a list of the best places to find free artwork. Make sure you also take a look at the galleries for inspiration.



DA TUTORIALS

www.datutorials.com

This is a search engine for Photoshop, Flash and PHP tutorials. It claims to be the most up-to-date Photoshop tutorials database on the Net, and this looks to be true! On the first page of the database is a selection of the very latest tutorials, but if you want something more specific use the Search option or choose from the 14 categories in the Photoshop area. In the Effects category alone there are over 130 tutorials on producing results such as motion light trails and *Matrix* effects. New users are also catered for.



eMag

creative reviews

This is the place to come and discover more about products that will boost your Photoshop creativity that little bit further. This issue – printer, tablet and books

HP Photosmart D7360

"Set up your own printing studio with this stunning product from HP"

Hardware reviews

HP Photosmart D7360 82
Wacom A6 Wide 84

Book reviews

Photoshop Artistry 86
Rick Sammon's Travel and Nature Photography 87
Adobe Camera RAW Studio Skills 87
Photoshop Workflow Setups 87

HARDWARE

info

COMPANY
HP

WEB
www.hp.com

PRICE (SRP)
£199.99

OPERATING SYSTEMS
Mac and PC

MINIMUM REQUIREMENTS
Windows 98SE, 2000, Me or XP

Mac OS X 10.3, 10.4

HP Photosmart D7360

It may be large, but the D7360's list of features is nothing to grumble at

We were quite daunted by the size of the D7360 when we first got it out of the box, having similar dimensions to an all-in-one unit. However, once it was all set up it looked quite smart and tidy, and certainly seemed sturdily designed. If you're looking for a space-saver, this model is likely to be a bit too bulky for you. But even though it's larger than other photo printers, it excels in just about every other aspect, from its innovative touch screen to its fantastic print quality.

The design of the D7360 means everything is within easy reach. The ink cartridges are installed with no problems, paper loading is also effortless and connecting up your camera or inserting memory cards is all done at the front of the printer. Its most exciting feature has to be the large colour touch screen which can be flipped up and used to view, select,

TAKE A CLOSER LOOK…

Delving under the D7360's bonnet

Simple operation and perfect quality combine to make this an all-round winner

Screen with a difference
The 8.6cm colour touch screen lets you view and print images and carry out maintenance of your printer without using your computer.

Individual cartridges
The D7360's separate printer cartridges not only look attractive, but are also incredibly easy to install and replace.

No computer needed
The USB port and memory card slots are located on the front of the printer and are easy to access, so you don't need to involve your computer at all.

enhance and print your images. This is what makes it a bit more expensive than other models from the Photosmart series. Due to almost all operations being carried out on this touch screen, the front of the printer is uncluttered and features only a small selection of the most important buttons, such as those used to confirm or cancel printing.

The printer comes with HP Photosmart Premier, a piece of software that lets you carry out a range of operations such as viewing, editing and backing up your images. The app also allows you to create projects from your photos including brochures, album pages and greetings cards. In comparison with other apps that come included in printer packages, this was easy to learn and straightforward. The varied selection of editing tools in the program included quick fixes such as red eye removal and restoring faded images, cropping and resizing, special effects, black and white conversion and even working with video files.

The printer also comes with Photosmart Express, an even easier and more basic app that enables you to get printing even faster.

When setting up and aligning the printer we found it noisy, but this reduced when it came to printing out images. In terms of speed, the D7360 performed very well without jeopardising the quality of prints. We tested the machine on a variety of papers and found clarity of images to be high on normal inkjet paper and extremely impressive on HP's Premium Plus Photo paper. Black-and-white prints were of an equally high standard. The printer's resolution of 4800 x 1200 never failed to deliver. In our tests, photographs at A4 size and 10cm x 15cm appeared identical to professional prints, with no banding, pixelation or colour casts. Switching between the paper sizes was also effortless using the printer's separate trays.

The ink cartridges are split into individual colours. There are advantages and disadvantages to this. If one colour runs out you only have to replace that cartridge, but they are more expensive than combined cartridges, with each colour cartridge costing £8 and a black cartridge costing £13. Therefore, a whole set would cost over £50. However, in comparison to some other photo printers we've tested the cartridges last ages.

Don't be put off by the D7360's size or the fact that it's more expensive than other photo printers – it's definitely worth it for the quality. If you're a keen photographer who takes pride in your shots, printing them at a high quality is essential, and this member of the Photosmart family is highly recommended.

COMBINING QUALITY AND CONVENIENCE

The Photosmart D7360 features innovative design features and speedy print output…

View and adjust As an alternative to viewing your images using HP Photosmart Premier, you can also select them using the touch screen and use the unit's PhotoFix button for one-touch enhancements.

Plug it in You can conveniently print directly from your camera or memory card using the USB port or card slots on the front of the unit.

"IF YOU'RE A KEEN PHOTOGRAPHER WHO TAKES PRIDE IN YOUR SHOTS, PRINTING THEM OUT AT A HIGH QUALITY LIKE THIS IS ESSENTIAL"

Practical paper loading
If you are frequently switching between the sizes of document you print, the design of the D7360's paper trays makes it simple to adapt the unit.

Simple software
The printer comes with HP Photosmart Premier and HP Photosmart Express for viewing, enhancing and experimenting with projects before you print.

High quality prints
Whether you are outputting your images onto HP Premium Plus Photo Paper or normal inkjet paper, the quality of prints is exceptional.

PROS

- High quality prints with vibrant colour and crisp detail
- 8.6cm colour touch screen
- Images can be printed directly from a variety of memory cards
- HP Photosmart Premier software for easily selecting and enhancing your images

CONS

- On the bulky side
- Slightly noisy, especially during setup and alignment
- More pricey than other photo printers but worth it for the quality

VERDICT

8.5

Quality of prints stands out. Easy operation, speed, unique features

PRODUCTS

info

COMPANY
Wacom

WEB
www.wacom.com

PRICE
£187.99

OPERATING SYSTEMS
PC and Mac

MINIMUM REQUIREMENTS
Windows 2000 and XP
Mac OS 10.2.8 or later
CD-ROM drive
Active USB port

Wacom Intuos3 A6 Wide

It's the baby of the Intuos3 range, so does the A6 Wide induce users to throw a temper tantrum? We take it for a test drive

DETAILS
Take a closer look...

You can use these ExpressKeys to act as modifier keys – or anything else you fancy for that matter!

When you work with dynamic brushes, make sure that you make a tablet choice from the Control menu.

The A6 Wide comes with the Intuos3 Grip Pen. There are two nib types – Stroke and Felt Pen – to help your creativity.

Corel's Painter Essentials 3 is bundled with the tablet, and allows you to create brilliant real media effects.

Wacom enhanced its professional Intuos3 graphics tablet range last year with the A5 Wide. Created to meet the demand of the widescreen monitor brigade, the tablet was designed to perfectly map the screen area – no more fitting a square peg into a rectangle hole, as it were.

The latest addition to the Wide range is the A6. Wacom has pitched this tablet at mobile professionals and widescreen notebook users, but we think it's also perfect for creative home users who want to have a go at digital painting or trickier photo edits.

All Intuos3 tablets come with a Grip Pen to control the cursor, and it's very comfortable to hold. It also has Stroke and Felt Pen nibs, enhancing its use even more. The pen boasts 1,024 levels of pressure sensitivity, allowing you to control variables such as brush size and paint flow by just pushing harder. This greatly enhances digital painting and generally makes using the brushes far more intuitive.

As with the other Intuos3 tablets, the A6 Wide has ExpressKeys and a Touch Strip (although it has one set instead of two). The ExpressKeys are handy devils that can be used as modifier keys. The Touch Strip can also be customised, although its default job of zooming in and out is pretty much perfection. The inclusion of these keys means you're one step closer to a keyboard-free existence, and can enjoy the freedom a graphics tablet gives.

Now, this is the part of the review where we usually point out a flaw that shatters all the goodness. But that's not going to happen, simply because there is no flaw! The tablet is easy to install and use, and it really is a case of no going back once you've taken it for a spin. The A6 Wide even comes with a full version of Corel Painter Essentials 3, which allows you to really go to town with digital painting. Although it's not the biggest tablet, the screen mapping means you can still be expressive and cover your entire screen and not have to give up desk space for the privilege. A bonzer buy!

PROS
- Delivers unsurpassed brush control
- Won't hog desk space
- Bundled with Painter Essentials

CONS
- Pretty difficult to think of any. Hang on, we've got one…
- …Might strike some as pricey

VERDICT

9.5

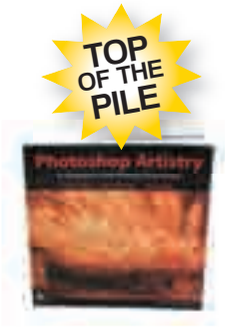
As close to graphics tablet perfection as you're likely to get

eMag

BOOKS

Photoshop Artistry

Marvel at the many ways in which Photoshop can enhance your creative work



***Photoshop Artistry* is not a light read, with each page bursting with information and inspiration.** But although there is a lot of text, it's made less intensive by the integration of some beautiful examples of photographs that have been transformed using Photoshop magic. Sprinkled throughout the book are Portfolio pages featuring examples of stunning photography and digital manipulation from talented photographers and Photoshop users.

The first two sections are a general overview of the program and its capabilities, whereas the latter five are more practical, combining tutorials with larger project ideas. For the more complex subjects you will find supporting diagrams to illustrate the text. The book also shows you how to evaluate images and see where problems lie before deciding on the best solution.

Photoshop Artistry doesn't only focus on Photoshop, but also other important areas such as how to get your image into the program using methods like scanning, and interesting ways to use your images afterwards, such as in web photo galleries and slideshows.

Also featuring a supporting CD, this book extends far beyond artistry, achieving a good coverage of the key areas of the application.

info

AUTHORS
Barry Haynes
Wendy Crumpler
Seán Duggan

PRICE
£39.99

PUBLISHER
New Riders

ISBN
0-321-34699-8

Portfolio perfection Spectacular examples of photographers' work show just what a difference Photoshop can make to a shot.

See the difference *Photoshop Artistry* is full of before-and-after examples, complete with evaluations of what is wrong with the original.

BRINGING OUT THE ARTIST IN YOU

Kick-start your creativity with the help of this guide

Beyond photography The topics covered extend further than photography, eg choosing a tablet to create fantastic digital paintings.

Using your images This guide even covers what to do with your creations after you have finished experimenting in Photoshop.

Supporting diagrams Often a good diagram or screenshot can explain a concept far better than an entire page of text.

In detail When covering more important or difficult subjects, example images and clear diagrams are used, making it easy to follow.

Suitable for all This is not only a book for Photoshop experts, as a good grounding in each topic is given at the start of each chapter.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Rick Sammon's Travel and Nature Photography

Push your travel and nature photography to its limits for some spectacular shots

info

AUTHOR
Rick Sammon

PRICE
£19.99

PUBLISHER
Norton

ISBN
0-393-32669-1

Last month's interviewee, Rick Sammon, has homed in on a specific area of photography: travel and nature. Much of his book relates to Photoshop and digital enhancement of images. Its reach extends far beyond photography, and the difference in the before-and-after images using creative techniques is astonishing. Sammon also gives tips on the best equipment and techniques to use when shooting a range of subjects including seascapes, close-ups and people. The emphasis throughout is on creativity and being imaginative with your composition when photographing subjects.

Powerful images The most important element of this book is its fantastic-looking examples of photography, which are inspiring to its readers.

THE WHOLE PICTURE

This book extends far beyond photography basics

The place to be One interesting section features a selection of the best places to visit to get exceptional photos.

Push your creativity The same subject taken in different ways shows the importance of pushing the boundaries.

Varied content The subjects covered are wide ranging – from shooting stage shows to macro nature shots.

Get your gear Sammon also advises on the best equipment to use to enhance your photos even further.

Adobe Camera RAW Studio Skills

Discover exactly how the RAW format can benefit your images

info

AUTHOR
Charlotte K Lowrie

PRICE
£22.99

PUBLISHER
Wiley

ISBN
0-471-78264-5

This book describes RAW capture as 'the new frontier of photography' and throughout it you will learn how programs such as Adobe Camera RAW can increase the control you have over an image during both capture and post-processing.

However, it doesn't stop there, extending into how to manage your workflow more effectively for maximum production. Eleven pro photographers share their secrets for creating enhancing effects. Techniques such as toning and tinting RAW image, increasing dynamic range and special effects processing are all covered in detail with step-by-step explanations. Don't worry if you aren't familiar with Camera RAW – the basics of RAW image conversion are also featured. Plus, there are sidebar sections with extra info on the chapter's topic to help your understanding.

The book is attractively presented and organised into chapters that clearly display the benefits of using Camera RAW, eg 'Creative Techniques for RAW Conversion'. The section on editing in Photoshop is particularly interesting, and includes cleaning, converting and sharpening images.

Photoshop Workflow Setups

Packed with handy pointers to speed up the way you work in Photoshop

info

AUTHOR
Eddie Tapp

PRICE
£20.99

PUBLISHER
O'Reily

ISBN
0-596-10168-6

We'd all like to increase our productivity and enhance the way we work in Photoshop, so this guide will benefit any user. Even if you feel you know all there is to know about the program, *Photoshop Workflow Setups* is sure to give you a few handy tips. Throughout the book Eddie Tapp reinforces how important it is to set up your workspace in Photoshop to improve the way you experience it. If you use the program frequently this is even more essential.

Topics include customising the workspace, keyboard shortcuts, using Adobe Bridge and organising palettes and windows for a faster way of working. The layout is easy on the eye with large diagrams and attractive images. All the info is very clearly presented and well thought out, making this a powerful learning tool for users of all abilities.

Exhibit

Prehistoric monsters, reptiles, deserts and dramatic skies were your tools for issue 13's Readers' Challenge. Here's what you came up with…

Issue 13's challenge came about after the *Photoshop Creative* team watched *Jurassic Park*, which filled our minds with scenes of scary creatures fixed on taking over the world.

So we raided our image banks and rifled through all the reptiles, deserts and dramatic pictures we could find. The results may not look that inspiring when seen in isolation, but luckily your imaginations have turned them into something to be reckoned with!

Well done to Stefan and Emma for taking the mammoth picture and creating a realistic composition that looks like it belongs in a natural history magazine. Also well done to George Boyce for producing a couple of excellent photo collages. We really liked the mood and textures in these.

The observant among you will also notice a few entries using older challenge pictures. Remember, there are no deadlines to the challenges, so these are more than welcome! In fact our winner this issue used issue 12's cover tutorial to create this excellent vector look, so a big congratulations to Paul. But how could we fail to include some more penguin pictures? Jack and Neil have kept the penguin fires burning with their creations. Long may they live!

Get your work featured

If you'd like to share your work with other readers, send your pictures in to us and you could be featured on these pages. Just pop your images onto a CD and send it to:

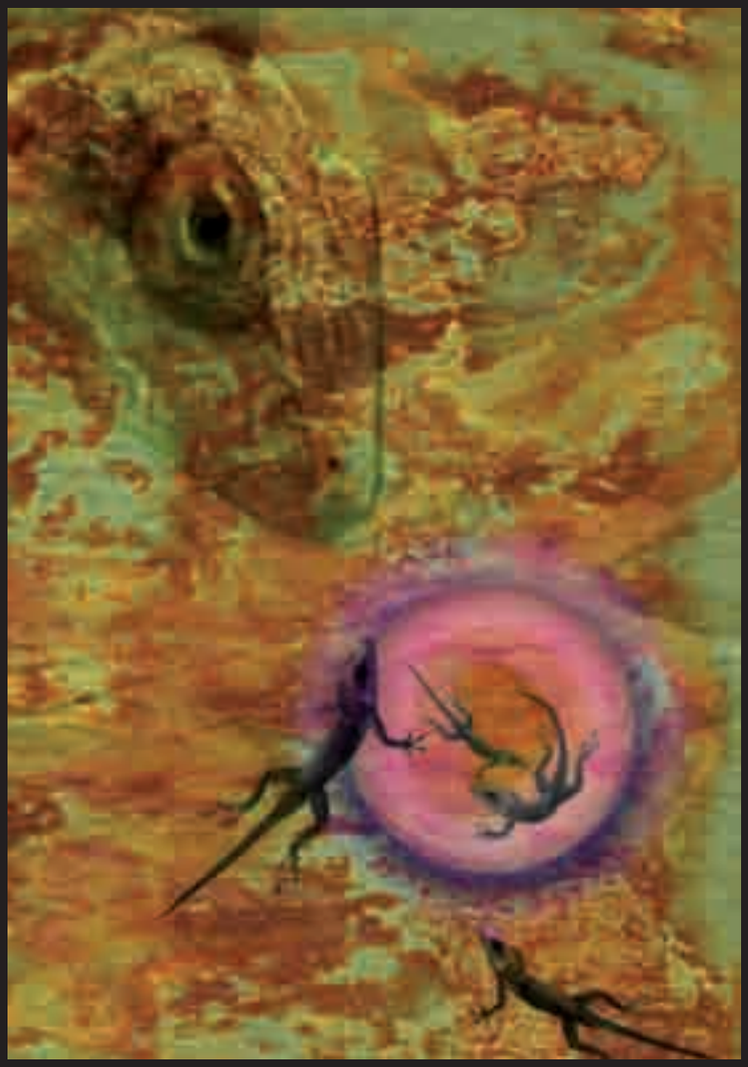
Exhibit, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Paul Sandilands

Vectored girl (above)

"I always had problems using the paths in Photoshop. I followed your tutorial in issue 12, which was a great help. After getting the hang of things I went on to create this image and a mobile phone image. I used the Emboss effects to give a realistic phone. You've been much help."



George E Boyce

If You Go Down… (top left)

"The background is a photo I took of a piece of rusty iron sheeting and the lady is a picture of my wife's aunt."

Twins Again (top right)

"The second 'egg baby' was produced by making selections of the original lizard and rotating them around the body, having relocated the point-of-rotation there."

Jack Burchartz (left)

It Suits the Penguin Girl to Walk the Beach Road with the Rhino Hat On

"There was that one challenge to model a new creation, for the girl to walk among her friends. And I didn't even have to shoot a rhino for the hat."

Exhibit

Turn to page 98 and enter this issue's Readers' Challenge

Stefan Krukowicz (right)

The End of an Era

"I cut the mammoth from the picture using the Magic Wand and the Eraser. I used Gaussian Blur to create the smoke and the Eye Candy 4000 Fire plug-in to create the meteor fire effect. I also used the Clone tool to remove the small buildings, and to warm up the image I used Selective Color on the reds."

Sheila Reynolds (left)

A Relaxing Sunny Day

"I made the dragon's body by drawing a freehand shape and filling it with the Pattern Stamp tool. The rest was made using loads of layer masks and reflecting them."

Wendy Fike (above)

Buddha-wings of Wisdom

"I loved the ambiance of the bridge photo and was fascinated with the Buddha statue. I worked with the Liquify filter on Buddha and hence the feathered wings emerged."

Louise Mijatovic

The Visitor

"When all is quiet the visitor comes out to play. Her guardian will warn her of the imminent danger outside. I used your brushes to create the wings."

Emma Aldous (left)

Ancestry

"I've called this one Ancestry as it seems as though the mammoth is holding a glowing memory of its ancestry buried within itself."

Neil Potter (above)

Untitled

"I took a while to complete this one. I tried to be as critical as I could and not settle for just good enough – that way hopefully I'll improve every time. Thanks for a great mag."

Christopher Pyrah (right)

Reptilian Romance

"Inspired by the Holiday Montage in issue 13, I made a postcard from the Readers' Challenge photos, added the lizard and shadow, then the rest is filter and brush work. For the lizards it was love at first sight, so I arranged the composition to suit them!"

Enter our challenge and see your work in the magazine!

HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

Readers' Challenge

Do you have hundreds of ideas buzzing around in your head? Unleash them with our challenge!

Whenever we set out to commission a tutorial idea, our first thought is always 'can we start off with a photo?' Photos allow you to do pretty much anything in Photoshop, and empower those who may not be quite as handy in the drawing or artistic department as they would like. Because you can use photos in so many ways, we thought they were an excellent place to start each challenge.

The rules are very simple – use at least one of the supplied photos to create a Photoshop image. You can use any style, add your own photos or resources, or maybe try out one of this issue's tutorials with the challenge photos. There's no deadline or skill requirements – all we ask is that you have fun and show us what you make!

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS

Restore Old Photos

Discover the best ways to edit your old photos and make them look as good as new. From repairing torn images to adding black-and-white photos, you will learn all you need

See page 16

Bournemouth '06

Christmas 1972

The Wright Family 1928